

Harendra Singh.
Rajpipla.

REGD. No. B. 3517

filmindia

AUGUST 1944

INLAND Rs. 2/-
FOREIGN Sh. 4/6



New Hums Pictures

PRESENTS

SUSHILA RAN

in

Draupadi

Produced & Directed

RABIRAO PATEL

DEVDAASI

FEATURING:

PRITHVIRAJ
MONICA^{DESAI}
K. C. DEY
SUMAN
KAMALA
BIKRAM^{KAPOOR}
AND MANY OTHERS



PRODUCED BY:

PHANI MAJUMDAR

DIRECTED BY:

C. S. BOSE

MUSIC:

K. C. DEY

PHOTOGRAPHY:

BIDYAPATI GHOSH

SOUND RECORDING:

MINOO KATRAK

SONGS and DIALOGUE:

Pt: NAROTTAM VYAS

RECORDED ON **R. C. A.**

PRODUCED AT **KARDAR STUDIO**



A NEW MAHARASHTRA PICTURES
PRODUCTION



MAZHAR KHAN'S

CLARION CALL
TO THE NATION AND
THE COUNTRY TO WAKE
UP FROM THEIR DEEP
SLUMBER of ILLITERACY and IGNORANCE



BARI BAAT

A MAZHAR ART PRODUCTION

STARRING: SWARNLATA, ULLHAS, YAKUB, MAZHAR KHAN, MISRA, MOTI,
GULAB, KHALIL, RAM MARATHE, MADHU SUDAN, BABY ROSHAN.

PRODUCED and DIRECTED BY:
MAZHAR KHAN

OUR NEXT

DOPE OF MILLIONS!

or

HOPE OF BILLIONS!!

D H A R M

The Eternal Question ?

DIRECTION:
MAZHAR KHAN



MAZHAR ART PRODUCTIONS

D A D A R

B O M B A Y

AUGUST 1944

VOL. 10

NO. 8

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Half Page inside	Rs. 210/-	"
1/4 Page inside	Rs. 120/-	"
1/3 Page inside	Rs. 150	"
2nd & 3rd Cover	Rs. 500/-	"
4th Cover	Rs. 600/-	"
1st Cover	Rs. 1000/-	"

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filmindia

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FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone: 26752

Editor: BABURAO PATEL

Black-Market And The Income-Tax

When the 1944-45 books of motion picture production come on the Income-tax anvil, the Indian producers are going to have a severe headache.

It is going to be very difficult, for both the producers and the Income-tax authorities, to arrive amicably at the precise figure of production cost in almost every case. The reason is simple. The Indian motion picture producers have had to purchase almost every item of picture production from the black-market and, in making such purchases, they had to pay anything from twice to ten times the normal price for different needs.

The prices of plywood ranged between 7 to 8 times of its normal cost; nails, cloth, paints and many other important items had to be purchased at ten times their usual price; while photo material cost anywhere between 6 to 7 times its normal price.

Actually, this black-market was born out of the different restrictions imposed by the Government on different commodities with an idea to regulate their sales and supplies. The stocks which were already in hand prior to such restrictions rushed underground immediately the restrictions were imposed and a severe type of black-market was born making normal buying utterly impossible.

Motion picture producers who have to maintain continuous overhead expenses by employing technicians, artistes and labour, could not help but continue their business by buying from the black-market from day to day. The show had to go on somehow, whatever the restrictions imposed by the Government.

All such black-market purchases are without any receipts or vouchers and though such purchases are made with scrupulous care by the proprietors themselves, we doubt whether their credentials will be accepted by the Income-tax authorities at the time of the tax assessment.

The excessive Income-tax on personal incomes has given rise to another evil which producers, once again, have to face necessarily. This is the practice of de-

*In War and Peace
Service is our Ideal*

TODAY India's Pioneer Film Laboratory is turning out millions of feet of high quality processed Cine Films for the recreation of the country's growing army to keep them cheerful and fit thus concentrating most of its efforts for the successful prosecution of the war. It therefore appeals to all its patrons to kindly bear this temporary discomfort in national interest with the understanding that better service than ever will be rendered to them with the return of normal conditions.

BOMBAY FILM LABORATORIES, LTD.

PORTUGUESE CHURCH STREET, DADAR, BOMBAY 28.





Sushila Rani has become the new vogue in screen beauties these days. She will be seen in the title role of "Draupadi," a New Huns picture.

manding black-market bonuses which has been recently introduced by the film artistes working in a picture. Several instances are known to us in which film artistes have taken 50% of their remuneration as black-market bonuses in advance and signed written contracts for 50% of the amount. Much against their inclination, producers are compelled to sign these contracts as they need the services of the artistes very badly.

Legally speaking, all this amounts to a fraud in which the Government is duped of its legitimate Income-tax one way or other. But we do not think that all this racketeering can be condemned entirely, on moral grounds, seeing that the Government itself has not been rational and logical in its impositions of different taxes on the Indian film industry.

Recently, some of the city exhibitors, realising the fact that a large number of pictures are lying unreleased with the producers, have started demanding black-market bonuses in open defiance of law and business morality. A single exhibitor owning several theatres in the city is reported to have made as much as four lakhs of rupees in three months by taking such black-market bonuses from week to week. We do not know where all this money is kept to escape the vigilance of the Income-tax authorities, but we definitely know that a lot of money is being paid from week to week to the different exhibitors as black-market money, on which no Income-tax is ever expected to be paid.

Strangely enough, these very people, who happen to be influential persons, escape Income-tax scrutiny and the others, who are honest, become victims to the Income-tax axe because they would like to obey the letter of the law for fear of reprisals. In fairness to the honest ones it is most essential that these dishonest princes of black-market should be ruthlessly suppress-

ed by the authorities and to do so it is necessary for the Government to exercise some rational control on the exhibition side of the motion picture business. In the maze of all these black-markets, the Indian producer is practically crushed and has hardly any profits to show in his production work. Considering the fact that 5% of the average production per year actually succeeds in drawing crowds, the producer has to set off another 95% marking the item as "production failures."

In such an economic distress and plight no one can expect the Indian motion picture producer to survive for long unless normal conditions are restored either by an accidental conclusion of war or by rational authoritative measures which would stamp out the black-market entirely. Till something is done to this effect, and immediately, the future of the Indian film industry is likely to be jeopardised and there won't be many producers left in the post-war reconstruction period to tell the story of motion picture making during the war.

It is also necessary for the Income-tax authorities to issue some sort of a circular giving the producers an insight into the official mind with regard to the black-market purchases which producers are compelled to make from day to day. If producers know the official mind to some extent, especially with regard to the percentage of black-market purchases that will be allowed in calculating the Income-tax, they are likely to be more careful in their purchases than they are at present. We had appealed to the Indian Motion Picture Producers' Association in the past, but it seems that this institution is too busy carrying on its own squabbles and cannot find time to do something about a problem which is going to be inevitable in the near future.



Manorama will be again on the screen in "Bhai," a social story of Caravan Pictures.

CHAD ANKHEN



BOMBAY TALKIES' LATEST SUCCESS

Starring: LEELA CHITNIS, JAIRAJ, ASHALATA

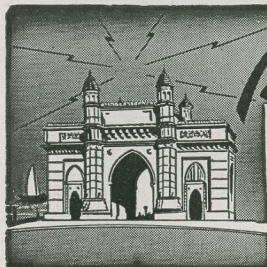
Directed by: SHUSHIL MAZUMDAR

★
SHORTLY
COMING
TO
YOUR
TOWN

BOMBAY TALKIES' NEXT
Produced by AMIYA CHAKRABARTY



JWAR BHATA



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

"IT IS CLEVER BUT—"

"Draupadi" seems to have become the most discussed picture in the last twenty years, even before its release anywhere in the country. Marathi journalists are falling over one another in condemning, if not the picture, atleast its publicity in the newspapers. Goodness knows what they'll do when the picture proper would be put before the public.

"Draupadi" has attracted this unwelcome attention because Baburao Patel is producing and directing the picture and his Secretary, Sushila Rani, is starring in it. It seems, from the way things are written, that Baburao Patel has no right to produce a picture nor has Sushila Rani any right to work in a motion picture, not atleast in the one that is being produced by Baburao Patel.

If Sohrab Modi says that Mehtab has the most wonderful eyes in the Indian film world and possesses the most divine face on the Indian screen, Publicist Anant Hari Gadre would convene a public meeting and congratulate the entire Modi family on Sohrabji's wonderful discovery. But when Baburao Patel says that Sushila Rani has a divine voice, the same Anant Hari Gadre starts a devil dance and convenes protest meetings to condemn Baburao Patel and "Draupadi."

If the producers of "Draupadi" give an advertisement reflecting the actual incidents of Draupadi's life, the prejudiced Marathi journalists go mad and start preaching public morals. They condemn the advertisements as vulgar, pass resolutions and ultimately end by writing vulgar poems over the advertisements. This strange impotency of thought and action can only be found in Maharashtra.

When I pointed some of these scurrilous writings, which have been appearing in Marathi papers recently, to Editor Patel he seemed to be very amused.

"It is going the way I wanted," said Editor Patel. "There are two sides to a medal and counter-propaganda is most essential to create public interest. Though it is an expensive experiment, I would like to continue it till three months after the actual release of the picture." I was stunned at this reply and when I asked Mr. Patel for his explanation he said, "You are still too young to know. Everyone has to live somehow in this world. Some eat with the right hand while others manage to do so with the left. So long as the stomach receives the food why worry?"

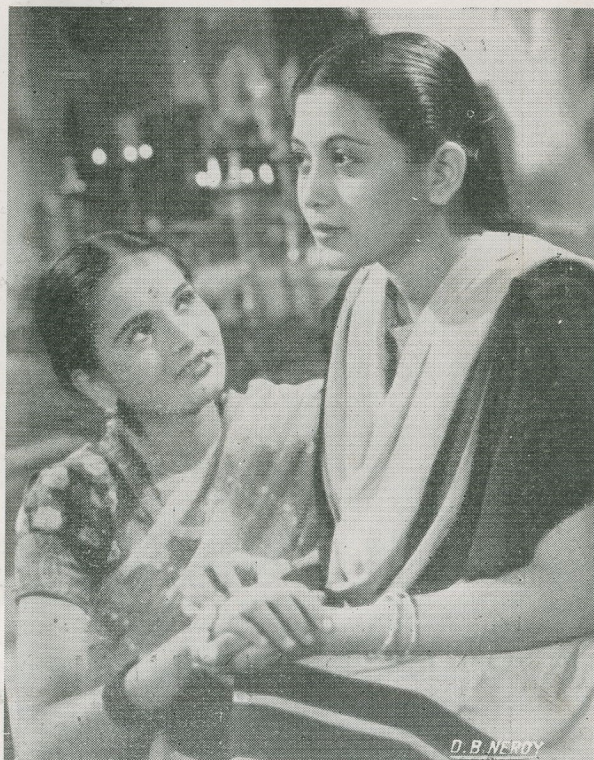
Is it, perhaps, possible that Baburao Patel has himself hired people for counter-propaganda to create more curiosity for his picture "Draupadi"? As regards the suggested vulgarity in the advertisements of "Draupadi," I find none because the mythological incident of trying to disrobe the Empress of the Pandavas is so shockingly vulgar in itself that no amount of newspaper advertisement could be more vulgar. If the men who tried their hand at this heinous crime once upon a time could live through ages as gods of olden

days, what's wrong with a few innocent advertisements which merely reflect an incident of olden times.

I have a poor opinion of those journalists who can be hired to do counter-propaganda if I understand correctly the significance of the words of Editor Patel. All done and said, Baburao Patel remains a budding capitalist and he can justify his game with a million excuses. But how are the followers of the noble profession of journalism going to explain the counter-propaganda if the fact that it is "made to order" stands proved?

CONTROL OR INTERFERENCE?

The numerous government officers must have welcomed the war as an opportunity to mismanage not only their own affairs but those of others. War seems to have become a very good excuse to the different over and under secretaries of the numerous government departments to interfere with civilian business with a view to protect the so-called innocents in the country. These government officers never realise the significant fact that people get along better by themselves than



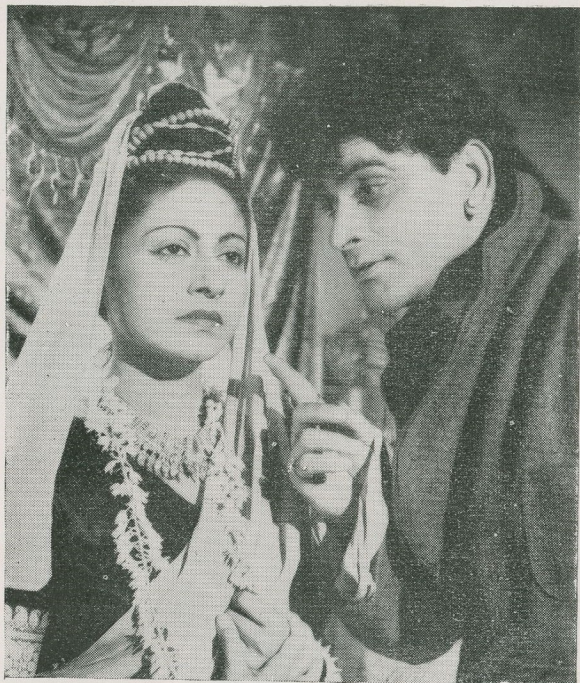
Manju and Nirmala supply the necessary sex-appeal in "Gaali."



WORLD RIGHTS CONTROLLED BY: —

M/s. RAMNIKLAL MOHANLAL & CO.,

KHETWADI MAIN ROAD,
BOMBAY-4.



Monica and Prithviraj make a good team in "Devdasi", a New Maharashtra picture.

with the help of the government officers. Whenever these officers try to reorganise or to manage someone else's business, they make a complete mess of things and create more disorder than otherwise.

The recent Paper Control (Economy) Order is an example of this instinct of mismanagement. Without caring a damn for the dire effects of the said Order, the Government promulgated the Order and in doing so interfered with the business of all those people who use paper in one form or other. This Order has also hit "filmindia" badly, and after a lot of requests and bargaining we have been permitted to keep 50 per cent of our appearance much against our will and commercial interests.

It is silly to be wise in the face of authority. "filmindia" is at present being managed by the Government through these Control Orders. We can therefore give only 48 pages a month, 24 out of which will contain reading matter. We shall try to do our best in giving as much reading matter as possible by various tricks of printing but if we fall short of expectations, we hope to be excused.

If the readers think that "filmindia" is a good paper and should get full quota of paper supply, they should write to Mr. H. M. Patel, I.C.S., Jt. Secretary, Department of Industries and Civil Supplies, Civil Secretariat, New Delhi, and tell him what they think of their favourite paper and why this particular magazine should get a complete exemption from the Paper Control (Economy) Order.

If a sufficient number of people write to the Government, it is quite likely that the hearts of those secretaries would melt and they would allow India's most popular magazine to resume its old appearance.

We do not think that these conditions will prevail for long, seeing that the end of war is in sight, but till we are able to resume our previous healthy appearance we hope to be excused for our present consumptive state.

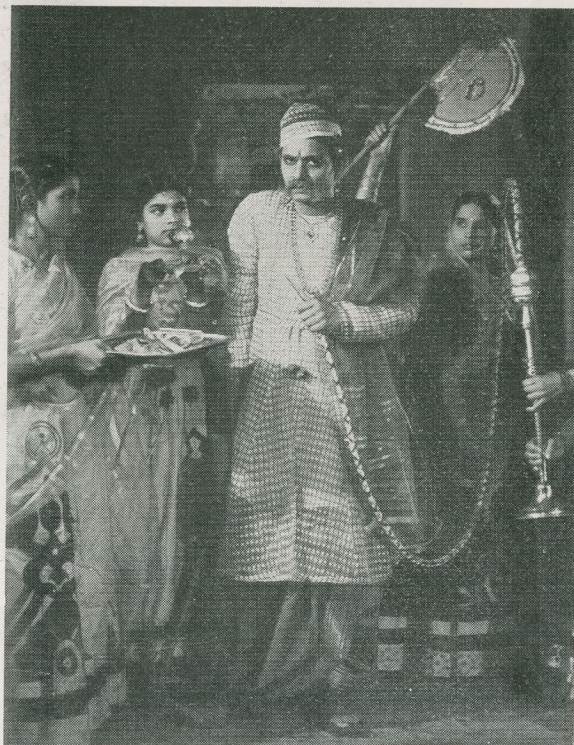
A WORD TO THE WISE

It is a pity that Shanta Apte is wasting her talent for making news in the field of films. A girl with her imagination and enterprise would have made a good two-column news in the field of politics.

Shanta Apte first shot into news when she raided the offices of "filmindia", well equipped with a number of journalists and ready-made write-ups, presumably to punish the hefty editor of the magazine. The very size of her proposed victim seemed to have lent the volatile star some last minute discretion and she stamped out in fury, satisfied with the ready-made publicity which she subsequently got. In any case that visit to the offices of "filmindia" gave caste to Shanta Apte as a film star.

Since then she is reported to have fasted for a few hours at the gates of the Prabhat Film Co. and after securing a few write-ups in the papers wisely yielded to the pangs of hunger within. Her next important skirmish took place at Lahore, working in the Pancholi Art Studios. It is said that in Dalsukh Pancholi she met a smarter one and the little charming rebel had to beat a hasty retreat.

Reports are now current that Shanta Apte has been having trouble with the Laxmi Productions. We do not believe all that is written in the papers because Shanta is too wise a girl to compromise her commercial interests by doing something very silly. She does not mind going a little out of the way to get a little



Kanhaiyalal plays a great role in "Gaali", a social picture of N. R. Desai Productions.

One And Only DURGA KHOTE
CHARACTER ACTRESS

AS
PANNADAI

One and Only in History of Sacrifice



Cast :

MINAKSHI, CHANDRAMOHAN, MUBARAK, M. ESMAIL, AZURIE, Master VITHAL, NIMBALKAR, GOPE, GULAB, LILA MISHRA, NANASAHIB PHATAK, KHAN MASTANA, VINAYA KALE, BABY NALINI, BABY DEVI, SARALA and thousand others.

SCREEN PLAY: DEWAN SHARAR

DIRECTION: RAM DARYANI

MUSIG: GNYAN DUTT

PRODUCER: KAMALABAI MANGLOREKAR

PRADEEP PICTURES, 213, CHARNI ROAD, BOMBAY-4.



Leela Chitnis and Ashok Kumar supply star support in "Kiran", a social story of Ramnik Productions.

publicity which would add to the public curiosity about her, incidentally helping her commercial existence as a film star. But I am sure she will not do anything so drastic as to hold up a picture whereby her future chances of employment would be prejudiced. And yet, strangely enough, "Bhagyalakshmi," a social story of Laxmi Productions, is waiting for the last two months to be completed because a single song of Shanta is still to be picturised. Shanta has been having some eye trouble, but she should be alright in time to complete that picture so that no producer gets an opportunity to say that this daring and darling girl of Maharashtra let someone down.

Some papers also reported that Shanta refused to work under her erstwhile director, Nandlal Jaswantlal, with whom she had just finished a picture. Some people think that, in the new picture of Nandlal, the main role happens to be that of a courtesan and Shanta didn't fancy it so much, while others think that Shanta cannot get along well with Nandlal as the director.

We do not think that any of these stories are correct, because we have seen still photographs of Shanta Apte in the role of Pali in "Amrapali," the new picture of Nandlal, while we know it as a fact that Shanta is very keen about working under Mr. Nandlal Jaswantlal once again after the success of "Kadambari." Whatever be the reason, it is rather strange that Shanta Apte is not featuring in "Amrapali," the new picture of Laxmi Productions inspite of the fact that there are still a few months left for Shanta's contract to run out.

We do not know exactly who is riding the high horse but whoever is doing it would be well advised to show a little more fellowship in this industry where there is already so much of conflict and bitterness.

BETTER LATE THAN NEVER

The secretary of the Exhibitors' Group of the Motion Picture Society of India has written to the editor

in response to the complaint ventilated by me in my columns regarding the black-market racket started by some theatre managers in the city.

It is a welcome sign that the Exhibitors' Group is anxious to eradicate this racketeering, and we are informed that a draft rule has already been submitted to the Government of Bombay somewhat on the following lines:—

The Licensee shall not admit to any performance any person whose ticket therefor has been purchased otherwise than from an authorised booking clerk at the licensed place or from an agent whose name and place of business have been notified in advance to the Police Authorities and who has been approved by those authorities as a suitable person to be appointed as agent for the sale of tickets.

"The Licensee shall make arrangements to the satisfaction of the Senior Superintendent of Police for the orderly marshalling of persons desirous of purchasing tickets at the licensed place."

It seems that in Delhi, the Central Provinces and the Punjab a rule to this effect already exists, and we cannot understand why the Government of Bombay should not follow suit. The Exhibitors' Group has been writing to the Government of Bombay since August 1943, but nothing yet seems to have been done by the Government.

Seeing the general anxiety of the Government in stamping out the black-market in almost all commodities, we cannot understand why the Authorities should be so slow about this evil which is a tiny affair in comparison but sufficiently annoying.

LICENCES FOR 1945-1946.

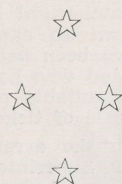
It is reported in the papers that Mr. Mohammadi, Deputy Secretary to the Government of India, is al-



Maya Bannerjee wears that funny tuft and looks funnier than usual in "Manorama", a picture of Jayant Desai.

THE ONE AND ONLY **DASSI**—

see



RAGINI

WITH NAJMUL HUSSAIN AND GYANI IN
PRADHAN PICTURES'

DASSI

COMING SOON ★

★ COMING SOON

THE GREATEST ROMANCE
OF ALL TIMES!



A PANCHOLI
ART PICTURE



DALSUKH PANCHOLI

BRINGS IT TO THE SCREEN

THE GREAT LOVE CLASSIC

SHIRIN FARHAD

Starring: RAGINI, JAYANT,
GHULAM MOHD. and GYANI
WITH HUNDREDS IN SUPPORT.

AN ARTISTIC CREATION
PAR EXCELLENCE!



Monica Desai makes a charming temple maid in "Devdasi", a costume story of New Maharashtra Pictures.

ready preparing his plans for licensing and rationing raw films to the producers for the year 1945-46.

In this work he has four advisers from the Indian film industry namely: Mr. M. A. Fazalbhoy, Mr. M. A. Mughni, Mr. Chandulal Shah and Mr. V. Shantaram.

The only person who is not directly interested in the actual production of motion pictures from among these advisers is Mr. M. A. Fazalbhoy. All the others, as producers themselves, are deeply interested in some producer or other. The advice given by these interested parties must therefore be taken by Mr. Mohammadi with a pinch of salt. If he fails to do so, it is likely that with the best of intentions some injustice may be done to the small producers.

Mr. Chandulal Shah's attitude towards the small producers is pretty well known, as he has made no secret of his opinion about small producers whenever he had a chance to speak about them. As Mr. Chandulal Shah happens to be a persuasive speaker who can convince the other party about his arguments, it is most essential that Mr. Chandulal's recommendations or advice should be handled with care.

The atmosphere surrounding next year's licence appropriations seems to be one of mystery and the producers who are directly concerned are not at all taken into confidence. With the help of these four advisers the Government Secretary is reported to be holding cabinet meetings and dealing with an important affair in a conservative and exclusive way. Would it not be better if every producer who has a claim for licence during 1945-46 period is asked his opinion about the prospective granting of his licences? Mr. Mohammadi may thus get an opportunity to hear the other side of the story.

YOU'LL HARDLY BELIEVE

That Rai Bahadur Chuni Lall gave a cocktail party to Sir Akbar Hydari at the Taj and quietly inquired when his own Knighthood was coming along.

That Sardar Chandulal Shah gave a "Shev Gathia" reception to the Jamsaheb and constipated by the Purohit 'bhajias' vomitted out: "We do not want freedom. We do not want democracy. We want good rulers." And the Sardar calls himself a stern nationalist. It seems that the Sardar has not seen that Warner Picture 'Juarez' in which the hero says, "A good government is no substitute for self-government."

That 'gentle' Jamsu Wadia attends these parties as a Member of the British Empire and wonders how these princes and Government officers stand the social torture from unauthorised people like Chuni Lall and Chandulal. Sir Akbar Hydari would do well to accept old Jamsu's invitation next time he steps on the Bombay Central platform.

That Pandit Indra composed a poem and spoke at Sardar Chandulal's 'Bhajia' party and the Jam Saheb discovered the reason why Ranjit songs are not popular these days.

That Producer Shantaram threatens to go on a hunger-strike if people don't come and see "Mali" at the Novelty. We suggest his taking a few hints from Shanta Apte, the fasting beauty of the screen.

KIRTI'S latest social hit fills the
gap on the Indian Screen

in

ASHIRVAD

BY PROVIDING

POWERFUL STORY

POWERFUL DIALOGUES

NEW SITUATIONS

A RARE TREAT

Direction: **Ramchandra Thakur**

★

Starring: **LALITA PAWAR, BALWANT SINGH**
Rampyari, Vatsala Kumthekar, Nayampalli etc.

UNITED FILM DISTRIBUTORS, BOMBAY, 4.

"PAIGHAM" 6th Week at Lamington.



Believe me Folks
PRITHVI and SHOBHANA
will give a realistic glimpse of
NALA and DAMAYANTI
of your imagination and my
acquaintance

★ ★ ★ ★

JANAK PICTURES



136, GIRGAUM ROAD, BOMEAY ★ ★ ★ ★

That when Sushila Rani recently visited Madras it took her more hours reaching her home from the station than it took the train to run between Bombay and Madras. They say that she has acquired paralysis of the fingers signing autographs for college students.

That Film-actor Prithviraj now invites boys and girls from society to join Prithvi Theatres and make fools of themselves just as he does on the stage in and out of season.

That Homi Netarwalla, Evergreen No. 2, has carried out his threat at last and "filmindia" does not carry the Prakash advertisement this month. Can we call him a hero still?

That since the success of "Ram Shastri", Baburao Pai pumps his chest out and throws his weight about with the air of a chief judge. Shantaram is wondering how to stop him showing off thus.

That the Marathi journalists are shocked to learn that "Draupadi" fetched the record price of Rs. 75,000 for a single station like Ahmedabad, seeing that even Shantaram's "Shakuntala" fetched thirty thousand less. They now intend to start a Marathi weekly to do counter-propaganda in Ahmedabad, but those Gujaratis there know only the Ahmedabadi dialect—not even Gujarati.

That "Shahenshah Babar" was recently censored and as usual the Ranjit brigade went as mad over it as at the time of "Shankar Parvati." After the censor trial, Sardar Chandulal Shah is reported to have given only a cup of tea to the director of the picture.

That in Andheri there is a wonderful play-back artiste called Chimanlal Trivedi. At his present speed of progress, he will soon be playing-back for Sardar Chandulal Shah and Seth Chunibhai Desai. It will be

some fun watching the lip movements of these two film magnates, when Trivedi will start taking the words out of their mouths.

That Song-writer Pradeep fancies a lakh of rupees a year from Producer Chimanlal Trivedi, seeing the end of his contract with "Filmistan" in sight. Really, Rai Bahadur Chuni Lal should take a hint before the news is given to the press.

That "Miss Kamal, B.A.'s" songs were so successful in "Kadambari" that Producer Chimanlal Trivedi is getting all his new songs written by Pandit Indra nowadays, without having to pay a lakh of rupees for some putrid stuff.

That the only office, Song-writer Pradeep dare not visit is "filmindia's." He has been sent back from there thrice. Baburao Patel is a sharper that way. He refuses to be impressed by the fellow who wrote that silly song "Chal Chal Re Nav Jawan."

That there are likely to be two more explosions in the city very shortly, one, the golden jubilee of "Shakuntala" and the other, that of "Ram Rajya." At the first, 50,000 photographs of Shantaram will be sold in the town while at the second numerous gold medals will be thrown at Vijay Bhatt. Their respective publicity departments will, of course, bear the cost.

That at the opening of "Parakh," Publicist Anant Hari Gadre will keep the "most beautiful" eyes of Mehtab in the show-window so that people who do not feel like buying the tickets can still drink deep from those eyes and go home intoxicated.

That if Vanmala sees those "wonderful" eyes of Mehtab, she will start dancing, thus inspiring School-teacher Atre to write a poem on Vanmala's dancing legs.



Ishwarlal and Suvarnalata meet for the first time in "Uspar", a picture of Sun Art.

Just Imagine . . .

Look at the star cast Sushila Rani, the Beauty Queen of the Indian Screen, leads in "Draupadi"; Chandramohan as "Dusshasan"; Mazhar Khan as "Bheem"; Badri Prasad as "Dharma". Kanaihyalal as "Vidur"; David as "Shakuni"; K. N. Singh as "Duryodhan"; Dixit as "Suranan"; Nandu Khote as "Arjun"; Madhukar Gupte as "Krishna"; Raj Bishwas as "Dhritarashtra"; Leela Misra as "Gandhari" and a thousand others.

In the midst of all these Sushila Rani gives an unforgettable performance in "Draupadi".

Any other girl would have thrown up the sponge long before.

India's Two Great Stars

★ ASHOK KUMAR ★

★ LILA CHITNIS ★

IN

Ramnik Productions'

STREAM-LINED SOCIAL OF
YOUNG HEARTS IN LOVE.

KIRAN

WITH

RAMA SHUKUL ★ JAGIRDAR
KUSUM DESHPANDE
KANHAIALAL ★ NAND
KISHORE AND OTHERS

Directed by: G. JAGIRDAR.

Music: NINU MAZUMDAR.

AND

HERE ARE TWO MORE HITS from
INDIAN ART PICTURES

VIJAY
LAXMI

STARRING:

Motilal ★ Sobhana
Samarth
David
Yashodhara Katju
Bhudo Advani &
Others

★★★

DIRECTION:

J. S. KASSYAP.

ANGOORI

STARRING:-

★ Kaushalya
★ Ullhas
★ Sunetra
★ Dar Kashmiri

DIRECTION:

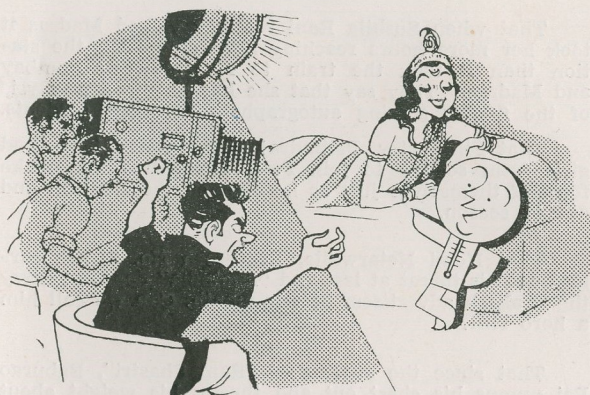
MAHESH KAUL.

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PARADISE PICTURES. BOMBAY-4.



IN THE STARLIGHT

(MR. WEATHERMAKER - FILM DIRECTOR, STAR)

F. D.: Ready—Shoot—Cut—Who are you, one of the extras?

Mr. W.: Personally, I think I ought to be part of the regular outfit.

Star: Isn't he cute.

Mr. W.: Cute is not the word, madam, I am essential. I am Weathermaker, the herald of air conditioning as perfected by Carriers, the pioneers. I aspire to stardom in India's film industry.

F. D.: Another optimist doomed to fail.

Mr. W.: I shall not fail. I shall be the biggest box office draw this industry has ever known. Think of it. Air conditioning from film storage to cinema theatre, air conditioned and dust-proof dark chambers, processing laboratories and editing rooms for better negatives and better copies; studios cool, noise proof—without dust . . .

Star: Will that ever come true . . .

Mr. W.: It will, beautiful, soon after the war. But if you folks are in a hurry, go and talk to Volkart Brothers, my promoters in India. Volkart Brothers have got plenty of plans how to assist the Indian film industry in its rapid progress.

F. D.: Think of it—no more stars having fits of temper.

Star: Think of it—no more directors getting hot about nothing.

Mr. W.: And to think of all the fan mail I'll get.

VOLKART BROTHERS

AIR CONDITIONING & REFRIGERATION DEPARTMENT

Pioneer Weathermakers in India

Representing



BOMBAY, MADRAS, CALCUTTA, LAHORE, KARACHI, COCHIN.

OUR REVIEW

"Ramshastri" Becomes A Thundering Motion Picture

Prabhat, Back In Its Old Form

Greater than any picture produced by Prabhat in the past is their latest, "Ramshastri." Though "Ramshastri" presents a page from the Maratha history, it has still an universal appeal because of its great theme of justice and fairplay.

Just when we had left all hopes of Prabhat ever producing a good picture again, these producers have come out with a thundering motion picture, like the present one under review, and silenced all their critics. No longer do they need the magical services of their ex-partner Shantaram, nor do they need any glamourized publicity to float a successful picture. "Ramshastri" is a picture which is successful beyond doubts, both in quality and popularity.

STORY OF JUSTICE

This is the story of a young Brahmin boy who, because of his correct family environments and upbringing, rose to the heights of enduring fame as the Chief Justice of the Peshwas. Married in his childhood little Ram and his baby wife became the burden and care of his widowed mother. She could not even afford to purchase for him the average education prevalent at the time. But little Ram's father had been a man of learning and education and the spirit of this dead man still inspired the

little fellow. Goaded by mockery and insults, the little boy resolved not only to become learned but also to be a respected member of society. One night, he stole away from his home and went to Benares where

RAMSHASTRI

Producers: Prabhat Film Co.
Language: Hindustani
Story: V. S. Sulchthankar
Screenplay: S. Washikar
Dialogues and Songs:

Q. Jalalabadi
Cameraman: Pandurang Naik
Recording: S. Kulkarni
Music: G. Damle
Cast: Anant Marathe, Baby Shakuntala, Jagirdar, Meenakshi and others.

Released At: Central, Bombay
Date of Release: 30th June '44

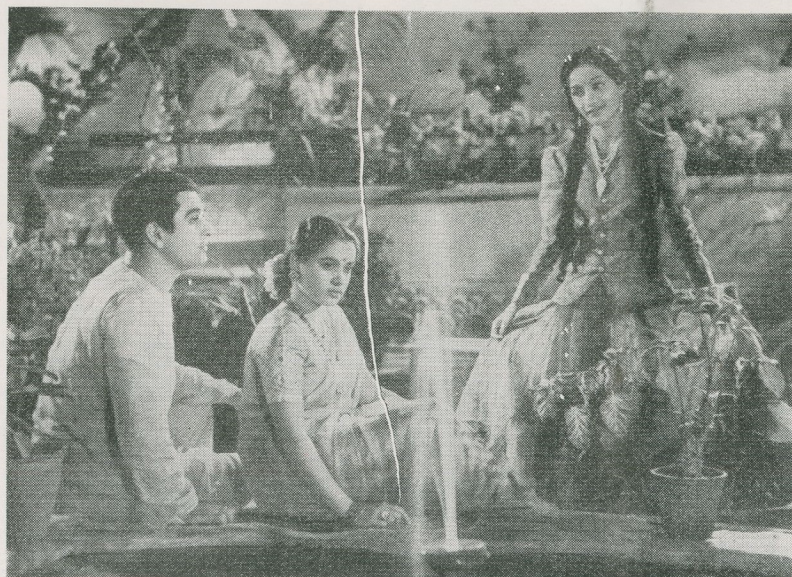
Director:

GAJANAN JAGIRDAR

through years of struggles and vicissitudes he acquired the grace of the Goddess Saraswati. The day he returned to his native town he found his mother on her death bed and, soon after her death, he shifted to Poona with his wife. The upright



Shobhana Samarth acts the title role in "Taramati," a costume picture of Ramnik Productions.



That fellow Prem Adhi makes a team with Shanta Apte in "Bhagya Laxmi", a picture of Laxmi Pictures.

character of Ramshastri attracted the attention of Peshwa Madhavrao, who appointed Ramshastri as the Chief Justice of the Peshwas.

Stern, fearless and incorruptible. Ramshastri became the symbol of justice during the reign of the Peshwas and no man of political intrigues could shake him from his path of truth and integrity.

Very soon, the history of the Peshwas was written with royal blood shed by political murderers. On the death of Madhavrao his younger brother Narayanrao succeeded him as the Peshwa under the guardianship of his uncle Raghunathrao. Raghunathrao's ambitious wife, Anandibai, plotted to kill Narayanrao Peshwa with an idea to misappropriate the throne for her husband. Narayanrao was assassinated and Raghunathrao was proclaimed the Peshwa. When the rest of the town was coerced into accepting Raghunathrao as the Peshwa, Ramshastri stood out aloof and with the divine voice of justice denounced the murderers. Raghunathrao was proved guilty and decided to do pe-

Star Productions

Present



DASI

STARRING: DURGA KHOTE, M. ESMAIL, ROSE,
SHAHU MODAK, MAJID & JILLOBAI.

Screenplay, Dialogues & Songs:
WAHID QURESHI

Story:
Miss RUPMATI, B. A.

Music:
MUSTAQ HUSSAIN

Produced by **Mrs. RATAN BAI BEGG**

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JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY No. 7

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NOW Bring to you 'HINDUSTAN'S'

SHARARAT

Another miracle entertainer from
India's ace Director

**KISHORE
SAHU**



Starring:

KISHORE SAHU - PRATIMA DASGUPTA - RAMESH GUPTA
SUSHIL SAHU - MAYA BANERJI - RANI BALA - GULAB
MONI CHATTERJI - KASHINATH - ANANT PRABHU

You'll roll with laughter

as you did in Sahu's previous comedy "KUNWARA BAP"

NEXT CHANGE AT **LAMINGTON** BOMBAY
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PATEL CHAMBERS, FRENCH BRIDGE, BOMBAY.



SUSHIL SAHU (The New laugh man)



Don't yet know when Moghul women wore this on their heads, but Khursheed does so in "Babar", a Ranjit picture.

nance for the murder of Narayanrao. At this time Ramshastri declared death as the penalty for murder and announcing that he would not stay a minute in that kingdom of sin, he walked out of Poona to lead a retired life.

It is a beautifully prepared emotional story on the theme of justice. Right from the beginning to the end the picture makes a powerful appeal to all thinking persons. There are a couple of boring sequences, but the bulk of the material presented on the screen is so thunderingly impressive that one is not inclined to take note of the few moments of boredom that are spotted in the picture.

GOOD PRODUCTION VALUES

From a pictorial and technical point of view "Ramshastri" is a well directed picture. More so, because the director has been able to maintain the emotional continuity from the beginning to the end. In fact, the drama mounts with remarkable intensity continuously to the climax.

THE YOUNGSTERS BEAT

Anant Marathe and Baby Shakuntala give beautiful performances as the little Ram and the little Janaki. Jagirdar, however, fails to do justice to the role when Ramshastri, the judge, has to be portrayed. Diminutive in size, and with a face none too impressive, Jagirdar remains a misfit in the role. He fails even to deliver the dialogues forcefully. In the role of the grown-up Janaki, the wife of Ramshastri, Meenakshi looks an old hag and nowhere in the pic-

ture has she given any good account of herself. Her actions look stogy and her Hindustani sounds putrid.

Lalita Pawar is perhaps the least qualified to play the role of Anandibai, the wife of the Peshwa. In the best of dresses she looks crude and unimpressive.

A new-comer in Sapru attracted attention in the role of Madhavrao Peshwa. He looked the role and spoke his dialogues beautifully. This man can be used in future for character roles.

The photography of the picture is pretty good, though the sound could have improved a lot more.

The music is typically Maharashtra and does not become an important feature of the production. The song compositions are nothing much to write home about. This picture would have become even more intense than it is already had the dialogues been written by a better man than the present one. The dialogues of "Ramshastri" remain rather weak.

And yet, with all these minor defects, "Ramshastri" still remains a great picture which no one should miss seeing.

IMAGINE !

"Draupadi", the mammoth New Huns picture directed by Baburao Patel and starring the incomparable Sushila Rani, has already started making new distribution records. Ceiling prices are offered for provincial distribution rights.



"Lal Haveli", a picture of Bombay Cinetone promise to be an exciting affair seeing well-dressed people being necked out.

PUERNIMA PRODUCTIONS Present



Ramayani

Directed By
SARVOTTAM BADAMI

STARRING
NARGIS
PRABHA
PAHARI SANYAL
CHANDRAMOHAN
KANHAIYALAL
AMIR KARNATAKI

MANZOR E.M.C.

160, HORNBY ROAD FORT BOMBAY.



N. R. DESAI PRODUCTIONS PRESENT
A SAGA of REAL RURAL INDIA?

GAALI

(or "THE CURSE")

Starring:— NIRMALA ★ KARAN DEWAN ★ MANJULA (of Prabhat) ★ YAKUB
KANAYALAL ★ ANANDPRASAD ★ SUNALINI DEVI ★ GULAB ★ JILLOOBAI.

Director :

CHOWDHARY.



Produced at
AMAR STUDIOS.



SHOBHANA SAMARTH—

In the title role of "Taramati", the spectacular costume picture of Ramnik Productions. Shobhana Samarth is reported to have given a stoic and yet an impressive performance.



...s • JO SH, BHARAT VYAS



...logues • JO SH *Malinabadi*



...RISHANCHANDRA



...sic • S. K. PAL



...Z. AHMED

...es you all of them in....

Shalimar's

MUN KI JEET

Starring.

Neena • Shyam

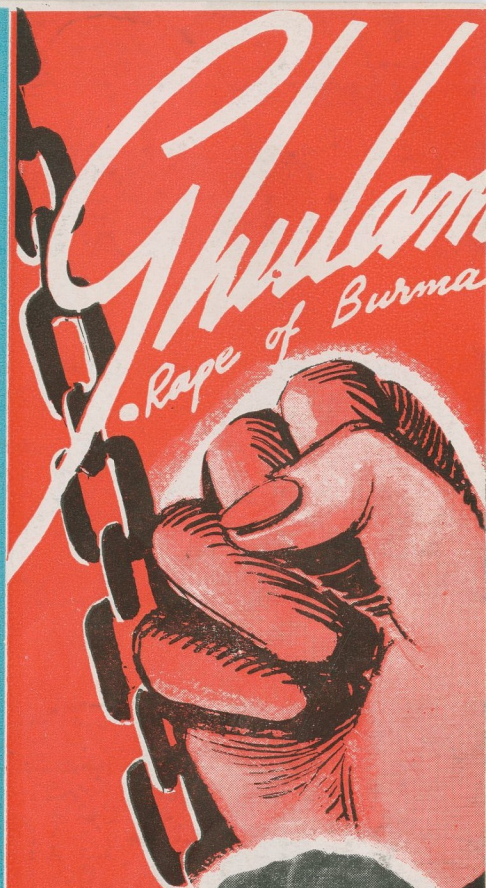




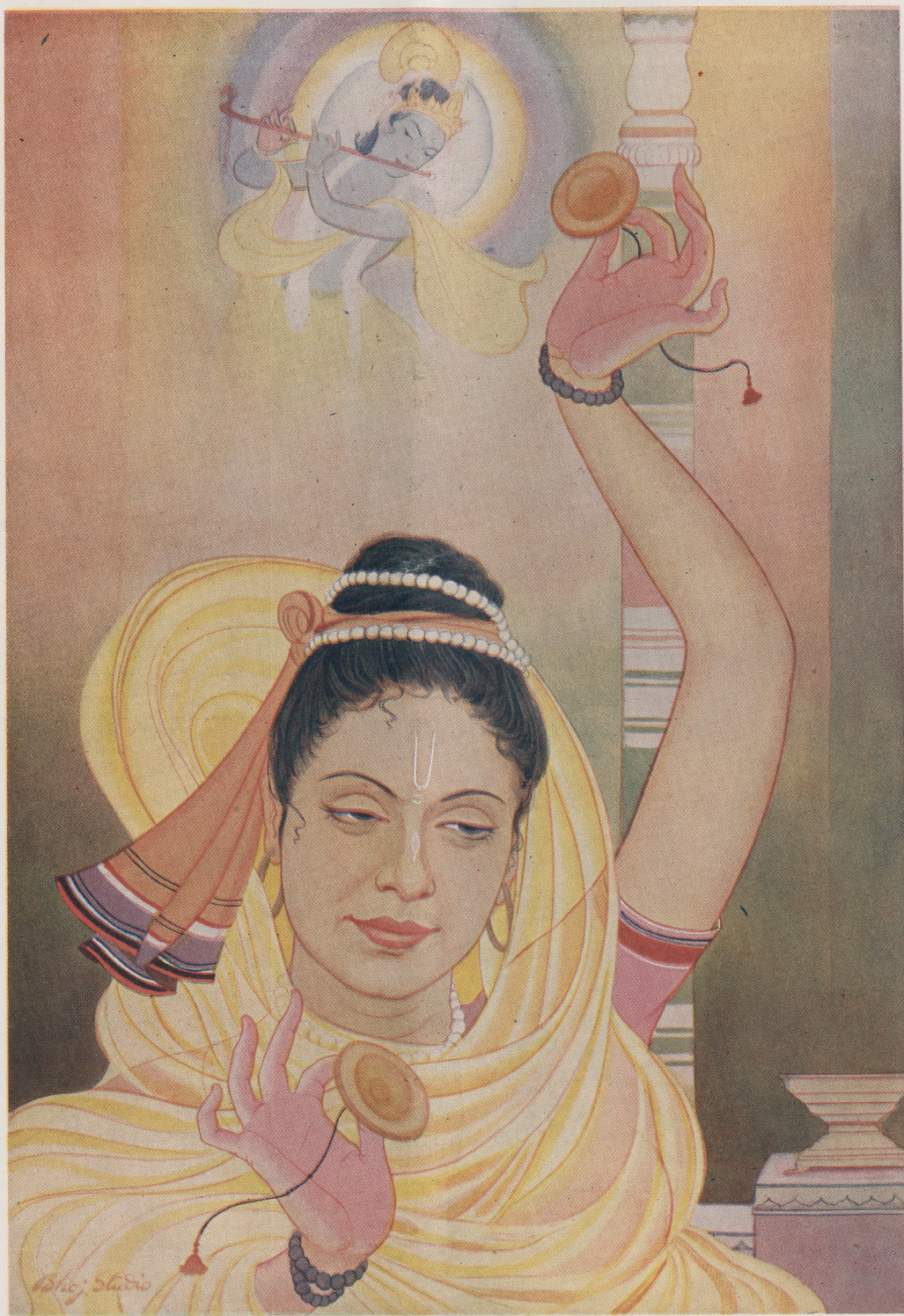
SHREE KRISHNA BHAGWAN

*Shalimar's Greatest Picture
of the year*

*Produced and Directed by
W. 3. Ahmed*



-starring-
Renuka Devi
and
D. ...



MONICA DESAI—

This starlet of Bengal brings to the screen some rare dances in "Devdasi", the maiden production of New Maharashtra Pictures produced by Mr. Phani Mazumdar.

Aurora Productions
Present



SUNO SUNATA HOON

The music of which is played on the heart strings of four love-lorn birds.

Directed By: **RAJKUMAR.** Produced By: **P. R. DANIELLS.** Associate Producer: **K. C. DEY.**

Starring: **Vanmala, Ullhas, K. C. Dey, Ansari and Meghmala.**

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 " SOUTH INDIA: **RAVI FILMS, BANGALORE.**
 " BENGAL: **SHANTILAL M. DAVE, CALCUTTA.**

Famous Films

Presents

Phool

STARRING: **VEENA, SITARA, SURRAIYA (B.T.) PRITHVIRAJ, WASTI** (courtesy Kardar Productions) **MAZHARKHAN, YAKUB, M. ISMAIL, AGA (B.T.) DIXIT, ASHRAFKHAN, MAJID, JILOOBAI, ANWARI & DURGA KHOTE**

Producer:
K. ABDULLA

Director:
K. ABDULLA

Music:
GULAM HAIDAR

SUPERVISION:
SHIRAZ ALI HAKIM

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NEELAM MANSION

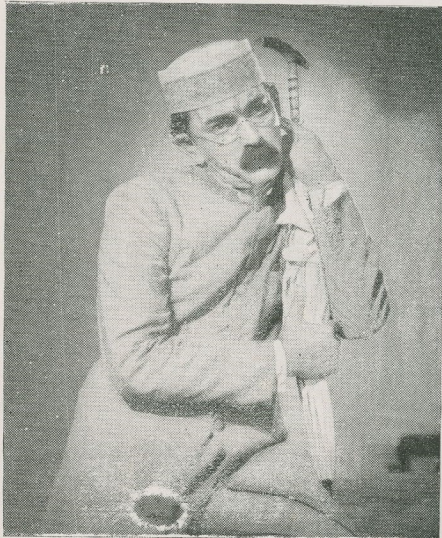
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TRIBHUVAN ROAD

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BOMBAY, 4.

Do You Recognise Me?



I have thrilled and delighted millions of cinegoers in scores of successful film hits in my career hitherto—

Now I am coming in an unusually Tremendous role

IN

Producer - Director

CHIMANLAL LUHAR'S

US - PAIR

A SUN ART PICTURE

Wait & Watch me in this Uncommon Film!

SUN ART PICTURES, VAIDYA MANSION, TARDEO ROAD, BOMBAY.



"Black Magic"

FIGHTS WITH

"White Magic"

Don't miss to SEE

IN A

MYSTERY THRILLER

The Great Magician

STARRING:

BELA LUGOSI ★ MARIA ALBA
LUCIAN PRIYAL & others.

Stunt Thriller! Mighty-Emotional!!

Smart Comedy!!!

UNITED INDIA PRODUCTIONS' MAIDEN HIT

"TALASH"

The Great LOVE-DRAMA, full of Adventure,
Romance, Thrills & Melodies.

Starring:

BENJAMIN ☆ LILA PAWAR
with SADIK, RANIBALA, DALPAT Etc.

Directed By:

A. KARIM

Music By:

KHAN MASTANA

READY FOR
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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. L. Singhal (Meerut)

Can you please give a life-sketch of Sushila Rani, the noble lady, about whom so much is heard not only in "filmindia" but in different papers?

Rani has the easiest life-story a girl could have. The only occasion when she stood second was in her birth when through sheer politeness, she allowed her elder sister to come first. In all other things of life, she has been first class first and when you see her in "Draupadi," she will again score first in beauty, music and acting for the screen, and without any undue politeness about it.

V. Krishnamurti (Front)

May I know your aim in life, please?

Live till I can't live any more. And then die so that others in my little world may begin living their life.

Minoo E. Todiwalla (Surat)

Which type of music do you like?

Sushila Rani's. It has science plus emotion and an unending variety.

Is there an honest film critic anywhere?

What's wrong with me?

M. Kalamsare (Paiforce)

Can't you give the biographies of film stars with their photographs?

No. I have no time for all this. Buy "Chitra-maya Rajapat", a beautifully illustrated biographical compendium of leading stars from Mr. Dharmapal Gupta, Jayanti Press, Delhi. You will get everything that you want in it.

Prakash Gandhi (Bombay)

My father says that films are spoiling the children. Do you agree with him?

My father never showed me any films and I was still spoilt. My children see a lot of films and they are better behaved than I used to be at their age.

R. N. S. Sarin (Agra)

Compare the two Ranis, Devika and Sushila?

One is the past, the other is the future. One is memory, the other is hope. One is an ache, the other is a fresh wound. Both have charms which are utterly individual and they can't be compared

Rashid M. A. (Nairobi)

I have kept a photo of Nalini Jaywant in my dressing room and every morning I worship her.

Very good, though I don't know what you are praying for. Prayer is a good form of self-hypnosis and now I propose to send you Virendra Desai's photo to be kept by the side of his wife's. That will complete the pantheon for your morning worship.

Madhukar Sapre (Bombay)

Principal P. K. Atre says in his weekly magazine that you praise a man who advertise in your magazine and run down the one who does not. He quotes the example of 'Mali.' Is it true?

Atre proves himself to be a bad businessman by giving away his own trade secret so easily. The ink which he spilt on the condemnation of Shantaram at the time of "Padosi" is still wet and only Vanmala's entry into the Rajkamal Studios can explain the change in the Atre front. After reading "filmindia," do you feel that my criticism is based on advertisement revenue? Had it been so, "filmindia" would not have lost the advertisements of Prabhat, Rajkamal, Minerva, New Theatres, Kardar, Mehboob and many, many other producers. Why don't you use your own brains in deciding such matters?

T. Pragji (Bombay)

Why doesn't some producer make detective pictures?

A detective picture is a story of a thief and how can a producer tell his own story?



When men's hearts hardened into stones Sushila Rani sent up prayers to the Lord and with her tears claimed the divine mercy, in the title role of "Draupadi," a New Huns picture

A Barely Powerful New Motion Picture

MA-BAP

'SUNRISE' Picture directed by V. M. VYAS from a story by MOHANLAL DAVE

मा-बाप

CO-STARRING for the FIRST time

These 9 Nine STARS

★ VEENA, NAZIR, YAKUB, ★
★ DIXIT, KALYANI, JAGDISH, ★
★ MOTI, AMIR KARNATKI ★
★ and MIRZA MUSHRAFF ★

Remember: "MA-BAP" is MORE POWERFUL
than "GHARKI LAJ" & "GHAR SANSAR"

INDIAN FILM EXCHANGE RELEASE

Now Running to Packed Houses AT KAMAL TALKIES
(KASTURBA' ROAD)

ADVANCE BOOKING: Daily 10 to 12 a. m. and 3 to 6 p. m.

Distributors: **HAPPY FILM SERVICE, BOMBAY 7.**



Verily A Goddess on Earth—

LILA DESAI

The versatile artiste of the Indian Screen
symbolises all that is good in WOMAN

in

LAXMI PRODUCTIONS'

DEVI

Starring: LILA DESAI & SURENDRA (For the first time together) JAGDISH, AGHA & Others.

DIRECTOR: Sjt. CHIMANLAL TRIVEDI

Particulars from: **SUPREME FILM DISTRIBUTORS, Bombay-14**



Radha Rani will be the sex item in "Bhai," a release of Nensay Film Exchange

K. G. Satwani (Karachi)

Which picture of Shantaram did you like best and why?

The one in which he rests his tilted chin on the palm of his hand and gives an illusion of being an intellectual person.

K. Rajendra Singh (Agra)

Is it a fact that Director Barua is a prince?

Certainly not in motion pictures. And who cares if he happens to be one in other walks of life, seeing that princes are at a discount in these times.

Did you have a talk with Mahatma Gandhi after he saw his first foreign picture?

There was no need to, as he managed to see an Indian one immediately. Besides, I cannot understand the old man's language which is too spiritual and non-violent for an average bloke like me. I like these saints from a distance but I can't risk following them for fear that the shadow of my family-grocer may cross the threshold of my home. One has to live somehow in these times and one of the ways of doing so is by paying the bills regularly.

What is your age?

That depends on the company I have. While I have added years in debates with elderly fossils, I have dropped many in my skirmishes with the young and the fresh ones. And I have never grown when playing with little kids and dogs. Why bother about counting the age of flesh when the mind can live through all times?

Rai Bahadur Chuni Lall is gradually disappearing from my memory. Can you refresh it by giving some news of the Rai Bahadur?

Now don't let that happen with our grand old Chuni. To forget him is to murder him. Only recently he gave a cocktail party to Sir Akbar Hydari at the Taj and invited the nationalist Sardar Chandulal Shah, to felicitate Sir Akbar on his Knighthood. That is something for your memory.

I. G. Chandrasekhar (Adoni)

Why did you not take a role in your picture 'Draupadi'?

I am playing the most important role in the picture—that of its director. After you see the picture, tell me how you like my performance.

Niranjan Lal Gupta (Delhi)

The joint family system is often contrasted with the English individualism. Do you think that the "romance of marrying and flying away to a distant city to live alone with a charming being," (as an American describes individualism) is beneficial to Indian youths? Don't you think that a disruption of the old Hindu customs, or for the matter of that, their rigidity, will be in any way prejudicial to our happiness?

The joint family system is an ancient canker in the present-day social life of India. I am all for "flying away to a distant city to live alone with a charming being." But my tragedy is that no one wants to fly with me. Ninety-nine per cent of the old Hindu customs which survive today may have been good habits in times of yore. But today, they have outlived their usefulness and their wisdom and very often become just so many tragic brakes to progress. I vote for arrogant individualism and if you have a charming neighbour who is prepared to elope with you, get going without further loss of time. Unless you start running somewhere in this country, you will reach nowhere. The next best thing that you can do is to live on goat's milk.



Shobhana Samarth smiles through "Insan" a picture of Jayant Films.

*The Darling Daughter who
Revolted against Social Injustice.*



NALINI JAYWANT & KARAN DIWAN

IN

ADAB ARZ

**THE ULTRA MODERN FILM
MADE TO BRING ERRING BIG
GUNS OF SOCIETY TO THEIR
SENSES.**

WITH— ANAND PRASAD ★ NAGENDRA
KAMALA CHATTERJI ★ HADI
KAPUR ★ DULARI ★ MAJUMDAR
AND OTHERS.

Direction:- RAMA SHANKAR CHAUDHARY

Songs:- PANDIT INDRA

Await Release at your Town

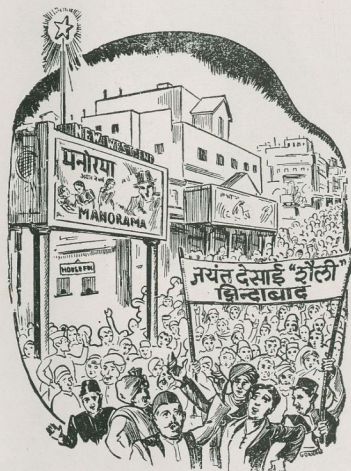
(Apply for Bookings for Bombay Presidency).

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77, MAHOMEDALI ROAD,
BOMBAY, 3.

The Style that Counts -



In film direction as in all other artistic pursuits, the style distinguishes the individual. The Jayant Desai style counts with filmgoers and now in 'Manorama' it is counting thousands at the New West End box-office.

Director **JAYANT DESAI'S**

MANORAMA

Now in full swing at:

NEW WEST END

Jayant Desai Productions'

NEXT

LALKAR

STARRING: RAMOLA, ISHWARLAL,
MUBARAK & OTHERS.

Director **JAYANT DESAI.**

PARTICULARS:

JUPITER FILM DISTRIBUTORS,
Parekh Street, Bombay-4.

B. A. Batla (Delhi)

I do not think that Sushila Rani will be creating a record in her three and odd minutes' dialogue in "Draupadi" as I remember that others have spoken long dialogues before.

Rani speaks nearly for four minutes, that is, a minute less than Paul Muni did in "Emile Zola." In these four minutes she rattles out ninety lines of over six hundred words, of course, in defence of self, and incidentally creates an all-India record. As this dialogue is taken in one breath, without any technical manipulation, I do not remember any one else having achieved this feat in the past and I should know better about this, considering that it is my job to see every Indian picture—good or bad.

Lekha Amembal (Bombay)

Is it not high time that Motilal retired from the silver screen? We are simply fed up of seeing an old man like him playing the role of a young hero in every picture. We just can't tolerate him when he makes love to the heroines, who apparently look like his daughters.

Most of our present-day screen heroines, to wit: Leela Chitnis, Durga Khote and others, look like Motilal's mothers. In comparison with some of these, Motilal looks like an infant with a bald patch on the head. In the absence of new talent it is better to see something old than see nothing at all.

Miss D. Watts (Hyderabad)

Do you keep fooling with all good actresses?

Film actresses are not such tame beings that one can fool with them easily. And had I been fooling with them, I wouldn't be writing "film-india" today. This pastime is inconsistent with my profession and I have a nodding acquaintance with hardly half-a-dozen of them.

R. K. Ramchandra Raja (Cocanada)

You say that Sushila Rani is the Beauty Queen of the Indian screen. Is she more beautiful than Naseem?

Precisely.

R. Shriram (Jaipur)

I have not seen "Filmistan" advertisements in "filmindia" since it came into existence.

They have had nothing to advertise during the last eighteen months excepting Rai Bahadur Chuni Lal's cocktail parties given to government officers.

Is it worthwhile to see a good picture twice?

Fools in this country see a bad one ten times. Is that not some reason that a good one should be seen a hundred times?

D. Yoganand (Whitefield)

While you are having a million dollar personality, why don't you act as Bhim in "Draupadi"?

I do not wish to dissipate my million dollars by extending credit to a strong man of history, who kept quiet while his wife was being stripped. The seeds of religious passivity sown by this fellow and his brothers, have grown into a huge tree under which 400 million starving slaves take shelter and call their bondage a spiritual existence.

S. Sahadeo Singh (Bijnor)

Whom do you consider the best character actor and the best from every point of view?

From my personal experience there is little to choose between David and Kanhaiyalal. Both of them are superb artistes and are versatile in

addition. They are destined to go a long way in the very near future. What others should learn from them is their rigorous self-discipline.

Abdul Kader Adam (Calcutta)

Can you compare any Indian star with Shirley Temple?

In Baby Madhuri, we have a little star as good if not better than Shirley.

Ratna Kishore (Benares)

How is that we do not see Shanta Hublikar and Indira Wadkar these days?

Film stars are more volatile than the stars in heaven. These two girls were minor twinklers and they never did anything worthwhile to be remembered. I don't know where is Shanta Hublikar but Indira Wadkar is likely to feature in the next picture of Baburao Pendharker.

R. N. Murthy (Bangalore)

What happened to the picture which Pandit Indra started producing some time ago?

Every conception does not necessarily turn out to be a bonny baby. Some are aborted while others are still-born. One of these accidents happened to Pandit Indra.

Why has Shantaram stopped advertising in "filmindia"?

Read the reviews of "Shakuntala" and "Mali" and don't blame the old boy. For some mysterious reasons, many producers think that giving an advertisement is like paying the piper.

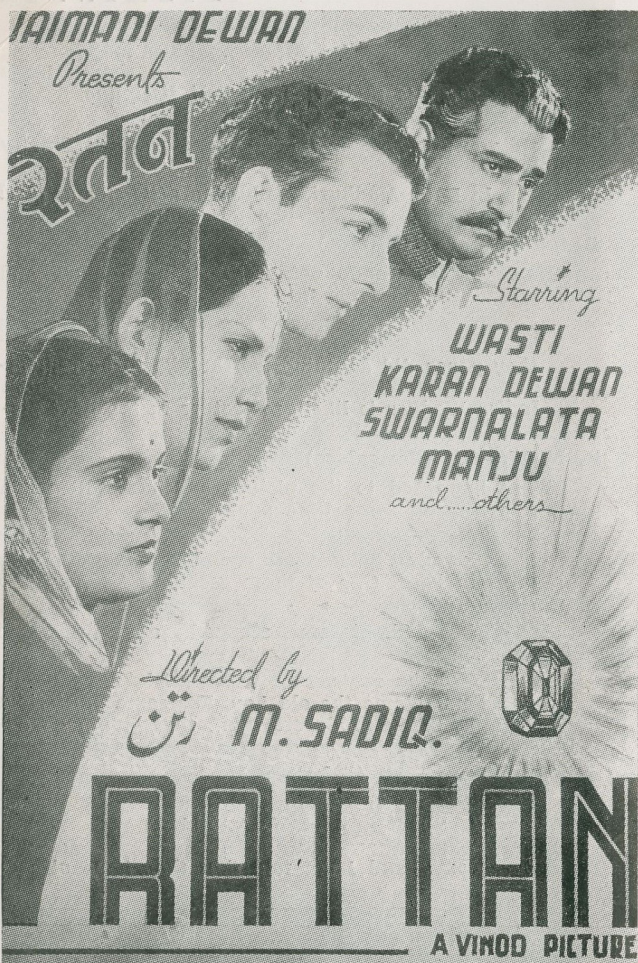
Mir Mohammed Ali (Sahaswan)

Whom have you chosen to review your picture "Draupadi." Shantaram or K. A. Abbas?

Both of them will do their best when the picture comes and I am told that they have already



This is a dance in "Bari Baat," a Mazhar Art Picture.



The tale of love of two unsophisticated souls

Music:

NAUSHAD

Screenplay, Dialogues
and Songs:

MADHOK

Produced at KARDAR STUDIOS.

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A SOUL-STIRRING TALE OF
TWO WORLDS THAT CALLED
EACH OTHER MAD.

Ranjit's

PAGLI DUNIYA

STARRING:

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SHEIKH MUKHTAR, with
KANHAIYALAL, ASHRAFKHAN
PRATIMADEVI & KESHRI

DIRECTOR: A S P I

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formed their opinions. But the man who openly threatens to review "Draupadi" is my old friend Sardar Chandulal Shah. I wish him all luck.

M. S. Venkateswara Rao
(Masulipatam)

Please let me know Mr. Shantaram's address.

Just at present he has no fixed address. He keeps rolling all over the town perusing "Draupadi" posters.

S. Narayandas (Bombay)

Who is a bigger fool between Baburao Patel and Baburao Pendharkar?

Baburao Patel. The other man chucked off a bad job and went home to sleep in peace. While Baburao Patel stuck on like death and completed "Draupadi."

Who is the better director between Vijay Bhatt and Shantaram?

Even with his present deterioration in work, it would be an insult to compare Shantaram with that baby-faced Vijay. I do not think that little Vijay will ever reach even the primitive quality of Shantaram's very first picture.

Narendra (Jubbulpore)

How is that directors Kardar and Mehboob are not in news these days?

There is only one magazine in the country which keeps film people in the news. When people strike at this magazine, they only succeed in losing caste among the film fans. Kardar and Mehboob have boycotted "filmindia" on an imaginary communal issue and I am watching them to see whether they show enough character even in the pursuit of a wrong act. If they keep away during my life time, they will always deserve my salute.

K. Rajendra Singh (Agra)

Who has got better educational qualifications, you or Sushila Rani?

Life is a bigger school than the tiny lecture-halls of a college. Sushila certainly has better academic qualifications, but experience is an education, one has to live and learn through years and struggles.

Have you asked Mahatma Gandhi to see New Huns' "Draupadi"?

The old man will want to see it free and at the end of it will go round collecting coin for his Harijan Fund. That will be a double loss and "Draupadi" is not produced for fun but for making money.

Miss Anila Pershad (Delhi)

Kardar's motto is, "High, Higher and Still Higher." But as it is seen, he has been producing such cheap trash. Judging from the low standards of his pictures, don't you think he should change his motto?

The trouble with Kardar's motto is that it is in English, a language of which Kardar doesn't claim much acquaintance. The meaning of the motto is therefore lost on him and from his pictures it seems that he has understood his motto the other way round. Mehboob has also taken a Russian trade mark without knowing in what part of the world Russia is situated. That way these two Miyans are perfectly innocent in the field of information and education, and if they wrongly understand a few items of life, we should not get very angry with them. After all, what they do at present as producers, is much better than hawking fountain pens in the streets.

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K. L. Jaini (Matunga)

Why are the advertisements of "Draupadi" so aggressive? Some people are under the impression that the subject has been badly handled by you?

Look at Mahatma Gandhi, the meek and non-violent saint of India. Can you suspect him of being aggressive? And yet he sponsored the famous "Quit India" resolution. The word 'propaganda' implies aggression. When a thing is worth doing why not do it well. I believe in being thorough. I don't know whether the subject of "Draupadi" has been badly handled by me, but it is certainly differently treated. Why not see it and tell me what you think about it?

B. Mohabbat Khan (Rawalpindi)

In India do Muslim subjects have less appeal than the Hindu ones?

Muslims have no mythology to provide imaginative and thrilling tales. The Muslim historical subjects are popular all over the country because they form a part of the country's history and as such prove interesting to all Indians. Muslim social life is hidden behind the traditional veil and few producers dare to trespass on its exclusive sanctity. That leaves the Hindu stories a field of monopoly.

S. T. Joshi (Poona)

Can you mention one paper which writes in favour of you?

"filmindia."

Will you always retain a zest for life?

Will I? When a man gets tired he dies and I don't wish to die if I can help it. An active life is a rare intoxication and one doesn't like to sober down by losing interest in the world around us.

R. Kamble (Bombay)

A letter in the "Bombay Sentinel" criticised you severely and called you "unpatriotic" because of your recent editorial on Mahatma Gandhi. A couple of days later the "Bombay Sentinel" criticised Gandhiji and went to the extent of saying that he showed a preference for the British and Anglo-Indian press. Is this not "unpatriotic"?

If you take the newspapers seriously you will go mad one day. In journalism one cannot afford to be over scrupulous. Old Benjy Horniman is very fond of me and likes to keep me in the news one way or other. As regards being called "unpatriotic" by the camp followers of Mahatmaji, let me tell you that loyalty to our national saint does not necessarily mean all the patriotism for an Indian. There are others as patriotic as Mahatmaji himself, who are still good Indians without being the dumb-followers of the Mahatma.

Miss Kumud Sitaram (Kalyan)

How is that you are not affected in the least, though almost every one writes against you?

I shall tell you a little story of my childhood. A European neighbour of mine had an Alsatian dog. Whenever he was taken out in the evenings all the mongrels within a mile barked their lungs out at him, but the well-bred dog didn't even seem to hear. For years I watched this phenomenon and one day I asked my father for an explanation. "He has both class and strength" said my old man. "And he knows it himself. You will hear him growling only when he meets his class."

Do you think I care for the yelps of the mongrels?

P. K. Kalyanaraman (Matunga)

It is a well-known fact that you are quick with your fists and yet the papers often say that Shanta Apte taught you a fine lesson when she hit you with

a stick. I cannot believe this of a he-man like you, before whom even strong men tremble.

A woman hitting a man is news—as good news as a man biting a dog. A little woman hitting a strong man is therefore greater news. Papers need news and they don't bother whether all the news they get is correct. If little Shanta had hit me and taught me a lesson, the Indian producers would have paid her a life-pension. Shanta did visit my office in a temper as many actors, actresses and producers have done, before and since, but the hitting part, I am afraid, provides only a romantic and fictional appeal to the story. Stronger and more vindictive arms than Shanta's delicate ones have tried to stab me and I am still living. It is not so easy to get the better of me, old man.

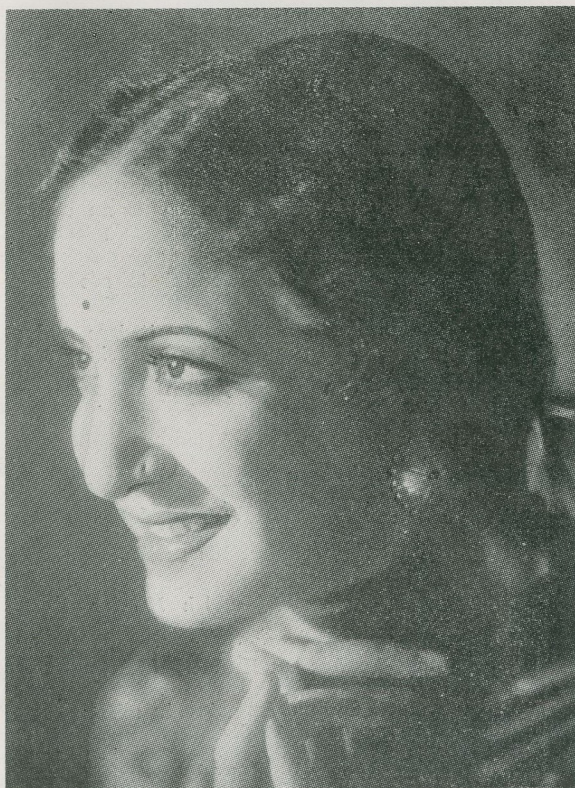
R. P. Mani (Mangalore)

How much importance should be given to a setting in a picture.

Just enough to give the audience an impression of the atmosphere of the story. More important than the wooden set is the human drama which is being enacted before it. In "Ram Rajya," Kanu Desai's panel conceptions seemed more important than the tears of Sita.

DON'T BE WILD

Sushila Rani thanks her numerous fans who made her short trip to Madras so crowded and interesting and regrets if she has unwittingly hurt some by refusing autographs. Fans should not forget that she had gone to Madras for some rest.



Mumtaz Shanti will be seen again in "Pagli Duniya," a Ranjit picture

OUR REVIEW

Whither, Sardar Chandulal Shah ?

"Bansari" Presents Obscene Sequences!

Charlie's Vulgar Antics Prove Revolting !

Of the very few people in the Indian film industry for whose intellect I have a sneaking regard, Sardar Chandulal Shah is one. He is, in addition, a personal friend of mine with whom I have got along pretty well for years inspite of a few disagreements which cannot be avoided in business.

Sardar Chandulal Shah is a man of education and intelligence. He is in addition a progressive Hindu, who, whilst drawing inspiration from our traditional ancient culture, hopes to contribute to the cultural regeneration of the country in future. He has been a storywriter and otherwise a man of letters for years. He has the gift of speech and we often find him sponsoring lost causes in the film industry. In addition to all this, he is also a nationalist, with an open purse for the nation's funds and charities.

I cannot presume that Sardar Chandulal Shah does not know the social purpose for which motion pictures are made. He had himself produced and directed, "Achhut" to propagate the removal of untouchability in the country. In association with his partner, Miss Gohar,

Sardar Chandulal has produced many a picture, bringing home to the people the current maladjustments in our social order. In view of this past record of Ranjit, people expect from them if not greatly artistic subjects, at least, entertaining and partly instructive themes.

With two gentle folks like Sardar Chandulal and Miss Gohar both educated and cultured, at the helm of affairs, no one expects Ranjit to give obscene situations in a picture—situations which would make the most hardened man blush with shame in the presence of his family.

For, that is exactly what I find in "Bansari," the latest release of Ranjit Movietone. If Sardar Chandulal Shah happens to be a very busy man due to his several occupations, and if he cannot attend closely to his production business, as a producer and employer he still enjoys the privilege of a Viceroy's Veto with which he can cut off obscene sequences appearing in pictures produced under the Ranjit banner.

By God's grace, Sardar Chandulal is not in desperate need of money now, that he should have to com-



Though she wore the crown of an empress, she became helpless like a hunted deer when men's fiendish fingers snatched at the robe of her chastity. Sushila Rani revives on the screen the most victimised woman of history in the title of "Draupadi", a New Huns picture.

BANSARI

Producers: Ranjit Movietone
Story & Scenario: Jayant Desai
Language: Hindustani
Dialogues: Munshi Dil
Songs: D. N. Madhok & Pt. Indra

Music: Jnan Dutt
Cinematography:

Gordhanbhai Patel

Audiography: K. V. Shah

Cast: Shamim, Urmilla,

Ishwarlal, Charlie

& others.

Released At: Royal Opera House, Bombay.

Date of Release: 18th May '44

Director:

JAYANT DESAI

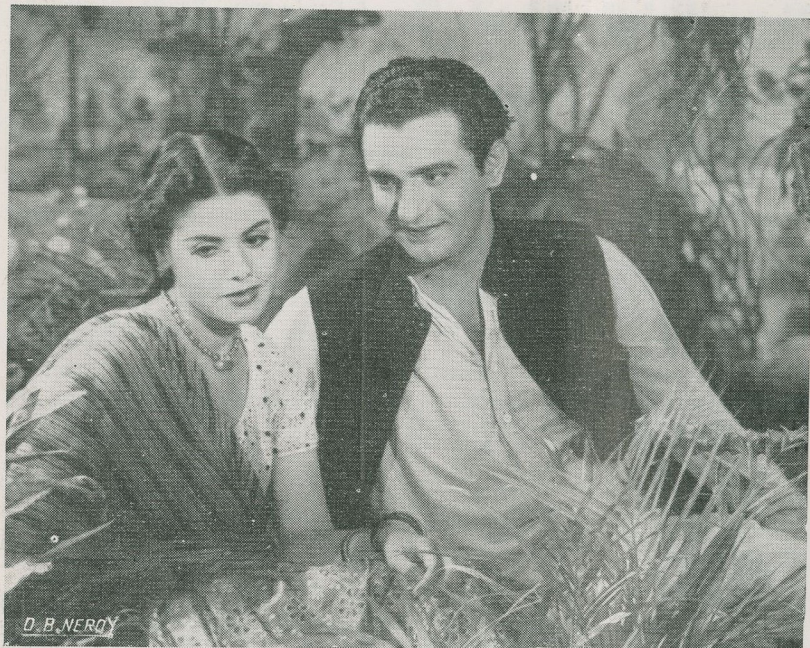
promise with the higher ideals of his profession to make money somehow.

I invite Sardar Chandulal to sit with me through the showing of his latest picture "Bansari" and justify with the help of all his intelligence the obscene actions of Charlie in his amorous interludes with Urmilla. I invite Mrs. Chandulal Shah to give her verdict on these sequences as a mother anxious to provide for her little son a better future world than she has had herself. After seeing Charlie's antics if Mrs. Shah finds nothing wrong with the sequences, I am prepared to accept her verdict as final and publish a public apology for this review.

But till then, I regret to state that I feel ashamed of the fact that of all people an educated and cultured man like Sardar Chandulal Shah should have incorporated in this picture such obscene scenes which, while becoming revolting to every decent person in the theatre, contribute to poison the future generation of which the present-day elders happen to be trustees—rightly or wrongly.

Yes, I am deeply disappointed in Sardar Chandulal Shah as a motion picture producer, as a friend, as a good Hindu, as an affectionate father of his only son and as a nationalist Indian. And till he removes those indecent, obscene and un-Indian like Charlie-cum-Urmilla interludes of romance from "Bansari," I shall remain angry with him.

And I want to know from Miss Gohar what has she been doing as a partner in Ranjit, if as a woman of culture and education, she has permitted such scenes to be shown to our audiences consisting of wives, mothers, daughters and babies? Doesn't Miss Gohar owe some duty to the millions in the country, who have whole-heartedly given her millions by helping her to success at a time



In "Lalkar", a social story Romola and Ishwarlal team together under the direction of Jayant Desai.

when she needed them badly? Isn't it her duty as a woman to guard the spiritual sanctity of our homes and not permit vulgar elements to desecrate and poison it, as the obscene sequences in "Bansari" are bound to do.

SILLY, OLD OLD STUFF!

Barring these objectionable scenes, "Bansari" presents the silly old stuff which has appeared on the Indian screen umpteen times before. "Bansari" has the same old plot in which the England-returned son is married to a simple girl through the agency of the parents after which, the polished boy chases a society butterfly, creating the usual pathetic situations till the domestic goddess of simplicity triumphs in the end because she knows how to massage the tired legs of her husband. Thus there is nothing new in the story for any one to see, to solve or to be entertained.

Behari, the son of an eccentric millionaire returns from England to find his father nursing a beautiful ward in Shobha just because the old man had ruined the girl's father in business.

Without much ado or ceremony, Shobha proceeds to fall in love, primarily with the photo of Behari and ultimately with the man himself. The polished Behari doesn't reciprocate this love and is attracted by Leela, a society butterfly, sponsored by Kishorilal, a social parasite. When the intimacy between Leela and Behari reaches dangerous proportion, Behari's father manoeuvres to get his son married to Shobha in

the hope of breaking his liaison with Leela. Behari however goes from bad to worse, till he is completely entrapped by Leela who not only secures control over his property, but also gets his hand in a second marriage.

Now begin the tiresome interludes, so familiar on the screen in which the son behaves like a cad, the butterfly-wife puts the brakes on and the domestic goddess takes

all things lying down with the traditional humility.

This stupid farce goes on till the butterfly suddenly takes poison and dies, the hero gains a new eyesight and the good domestic wife is vindicated. Thus ends a good old story in the good old way.

CHARLIE'S DISGUSTING PERFORMANCE.

The production values of the picture are mediocre from the technical point of view.

The direction of Jayant Desai is silly, stupid and what not.

The dialogues are insipid. The songs are just so many words which fail to make any sense. Only one tune from the entire music appeals to the ear.

From the players, Shamim in the role of Shobha has given a pretty good performance.

Urmilla as Leela looks hideous. Kesar as Ramoo looks stupid.

Dixit fails to convince while Ishwarlal just walks unconcernedly through the role of Behari.

The most disgusting, putrid, vulgar and obscene performance is given by Charlie, in the role of Kishorilal, a social parasite. If this man is allowed to play his pranks unchecked in future, he will soon vitiate the very fibre of our society. If all this is being done by the producers for the proverbial "box-office" let them guard against that "box" turning into a coffin of our social morals.

"Bansari" is a picture I strongly advise being avoided, so long as Sardar Chandulal Shah and Miss Gohar do not delete Charlie's obscene sequences.



Between Kishore Sahu and Shobhana Samarth the horse is a bit embarrassed in "Insan" a picture of Jayant Films.

"Kadambari" A Ludicrous Fiasco Of Literature And Art!

Shanta Apte's Air Raid Performance!

It needed just a little horse-sense to realise that the literary and lyrical beauty of Bana Bhatt could not easily be translated to the screen because "Kadambari," Bana's most popular novel, is more an ideological exposition of sublime human emotions than a tale of action and incidents. A subject of this nature remains a headache to the best of producers at all times and Laxmi Productions did not do wisely in selecting this subject.

It is essential for every producer to scrutinize carefully the basic material of his story and find out whether it lends itself for making a motion picture of action and drama. To take up a subject like "Kadambari" which is mainly so much emotional vapour for the screen is a foolhardy venture. The producers have given an intensely weak presentation and in doing so, have considerably compromised the excellent literary tradition of Bana Bhatt.

Throughout the picture, the writer has not been able to capture the spirit of the original paly, with the tragic result that the motion picture presents a ludicrous fiasco of literature and art.

A FANTASTIC STORY

As the story discusses the emotional ideologies of love it is naturally fantastic in the creation of its characters and their experiences.

Kapinjal and Pundarik, two incense-burners at the altar of the Almighty, go out for penance and Pundarik loses a flower. In search of more flowers, they meet Kadambari and Mahashweta—one, the princess of Gandharva Nagari and the other, her friend and pal. They take a vow to remain virgins but decide to marry the man either of them touches first. In a silly game of hide-and-seek, Mahashweta touches Pundarik and they fall desperately in love with each other.

Kadambari falls in love with the Moon. Kapinjal gets angry with his friend Pundarik and rebukes him for yielding to temptation. Pundarik retaliates by saying that he had derived more pleasure by drinking at the fountain of beauty of Mahashweta (this fountain is represented by the long-nosed Vanmala) than by years of penance. Kapinjal ultimately takes away Pundarik and thus creates a famous situation of 'Viraha Agni.'

Now begins the dog-and-bitch chase presented in some silly spiritual guise and we are shown that

Pundarik is suffering the extreme pangs of love. Taking mercy on his friend, Kapinjal goes to bring Mahashweta to Devalok. In bringing Mahashweta, the irate Kapinjal curses Kadambari with the spiritual disease of love. That adds another solid dame to the community of spiritual lovers. When Mahashweta and Kapinjal return to Devalok, they find Pundarik dead. (The first man in the history of man to have died for the love of a woman).

A lot of emotion is now wasted on the fat and dead remains of Pundarik till his very flesh starts stinking in the nose.

The Moon arrives here to take the fat, dead body away and the irate Kapinjal again loses his temper. There is soon some cursing and counter-cursing and it is decided that all should be reborn on earth as human beings to finish the bout.

Following the traditional silly Hindu practice, all these players are born again under different names and Kapinjal becomes a horse.

The love-chase begins anew and the originals, the Moon and Pundarik, in their new guises go in search of the girls and meet them ultimately to fall in love once again. This stupid interlude goes on for some time during which the horse becomes a man and vice versa. Pundarik becomes a parrot and vice

KADAMBARI

Producers: Laxmi Productions
Screen play and
Dialogues: Pt. Shiv Kumar
Language: Hindustani
Cinematography: Jotin Dass
Audiography: Robin Chatterji
Lyrics: Miss Kamal, B.A.
Music: Hari Prasanna Dass
Cast: Shanta Apte, Vanmala,
Pahari Sanyal, Harish
etc.

Released At: Roxy Talkies,
Bombay.
Date of Release: 12th May '44

Director:
NANDLAL JASWANTLAL

versa, Kadambari burns down her kingdom due to her love for the Moon and Mahashweta puts to test her chastity and turns her bird into a man again. The whole blasted fantasy, irrational in every foot, ends with a lot of sunshine and happiness, having vindicated love as the supreme emotion of human life.

Whatever must have been Bana Bhatt's excellence as a man of literature, he did not create such fantastic characters for screen purposes.

In 1944, when producers try to tell us the stories of Gandharva girls and inhabitants of Devalok, with their fantastic back-grounds and spiritual miracles, they prove themselves only as fools who do not know their job well. What solace can such stupid stories bring to the starving 400 millions of India who do not know from where their next meal is coming?

If Producer Chimanlal Trivedi happened to be so much in love with the literary excellence of Bana Bhatt



Kanan goes singing and nursing in "Hospital", a social release of Supreme.

he could have translated this emotional subject in terms of modern values and made it more acceptable to the people. This, of course, would require a soaring flight of imagination, a very rare attribute amongst our producers. But to give the same subject in a cruder form, as we find in "Kadambari," is to perpetuate a fantastic stupidity, which proves ludicrous in every foot.

A JUMBLE OF IDEAS

The production as such, proved a continuous headache from the beginning to the end being an unholy jumble of ideas and aspirations which fail to take any rational or logical shape. Director Nandlal seemed to be wandering like an innocent Alice in the architectural maze of the numerous settings. He seemed to have utterly lost sight of the spiritual and emotional contents of the story and has turned his human characters into just so many more decorations for his sets. It must be admitted that some of the sets were beautifully constructed. Though some shots in the picture are beautifully taken, not one succeeds in fulfilling its psychological purpose.

The photography is beautiful in parts and rather indifferent at other times.

The laboratory work is far from satisfactory, while the sound recording becomes a continuous scream in emotional sequences.

AN A.R.P. SIREN ON THE SCREEN!

From the players, no one gives any sort of performance worthy of consideration. In fact, the picture has been wrongly cast throughout.

Shanta Apte, in the role of Kadambari, rudely shakes one's conception of beauty. The way we find her in this picture, there is nothing delicate about her nor anything beautiful to mistake her as a Gandharva Kanya. She looks too fat and solid to do any fine emotional work and what little charm she had in olden days seems to have entirely disappeared from her face and figure, thus making her highly unsuitable to play the role of Kadambari. She does not act at all in the picture and fails miserably even to give us some good music, the least that is expected from her. She sings some silly songs in a shrill tone sounding like an A.R.P. siren which rudely wakes up tired citizens in the night. Shanta, who is reputed to be a good singer, gives a sad and pathetic performance of her musical talent in this picture. It is a pity.

In the role of Mahashweta, that long-nosed Vanmala with the extra tall forehead, creates some more mess of emotional acting. Even her dialogues are delivered inarticulately and with a note of falsetto in her

voice. Her movements in the picture look automatic and wooden, proclaiming her as a complete negation of the fantastic character created by Bana Bhatt.

As if to balance weight with weight, Pahari Sanyal plays the darling Moon to Shanta Apte's Kadambari. Pahari succeeds in creating a complete bathos of art and thus keeps Shanta Apte good company.

Harish, in the role of Pundarik, becomes another big-sized disappointment and looks natural only when he acts the dead body.

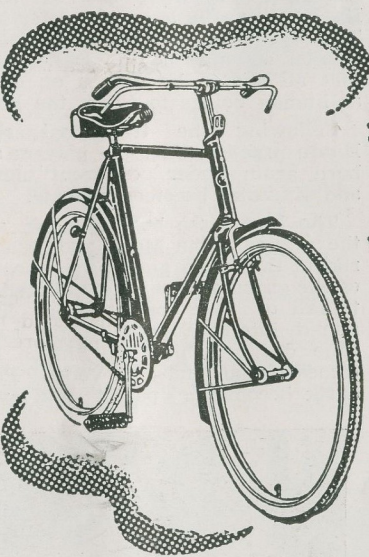
Somewhat good work has been given by Jeevan in the irate role of Kapinjal. He looks a well-starved ascetic and delivers his dialogues pretty well.

SILLY POETRY

The dialogues of the picture are not much to write home about while the lyrics of Miss Kamal, B.A. are definitely rotten and stupid. Whoever this person, he or she has merely pasted high sounding words which fail to create any poetry. The idea of putting songs of epic length is as stupid as the words which contribute to make these lyrics.

Not one tune in the picture is musical, and when Shanta Apte sings "आग लगा दो, आग लगा दो" India's cultural music suddenly turns to ashes.

In fine, "Kadambari" is a headache which a good-hearted producer has unconsciously provided to his film fans in the innocent belief that in doing so he was serving both art and literature.



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OUR REVIEW

"Paigham" Gives A Message Of Boredom An All Round Silly Affair

When a young producer takes a personal interest in a dancing artiste, pictures like "Paigham" are born. After seeing "Paigham," we pity the industry in which such stuff is produced and in these times of film shortage.

Surendra Desai had no business to be fiddling with a job of which he seems to know precious little as seen in the picture "Paigham." Such amateurs must be stopped from making fools of themselves and wasting so much precious celluloid in these times. If Producer Chimanlal Desai had lots of money to burn he could ask his son to help him in some other pursuit rather than by inflicting such a punishment on the film fans who expect atleast some entertainment from a motion picture. These are not the times when sons of rich men should be trying experiments with our small stock of raw films.

After seeing "Paigham," we feel that the well educated youngster, Surendra Desai, has dissipated his very first opportunity by making an unholy mess of a job which he could have done well had he had taken a more intimate interest in the previous production work of his father.

"Paigham" is an inexcusable production resulting in just so much waste of celluloid.

A SILLY STORY

The story in itself is silly. It is fantastic in its conception and entirely unrealistic in its execution. It seems that something had to be written round the dancing legs of Sadhona Bose and, therefore, "Paigham" was written. The story glamourises an elderly hero whose family is obsessed with the curse of going deaf. Strangely enough, this hero is supposed to be a great musician and has for his pupil a great dancer, supposedly a younger woman, who is expected to interpret the message of the musician through the movements of her legs. The entire basis of the story is so stupid that you can hardly make a motion picture out of it. And yet one has been made and it is called "Paigham." There is a lot of silly sentimentalism woven into the story to make it look as unearthly as possible. Shankar is an elderly musician who is supposed to be at the height of his fame and whose compositions are interpreted marvellously by the dancing art of Jayanti, his favourite pupil who is much younger than him. Very soon we are shown the modern drawing room romance full of impractical sentimentalism between Shankar and Jayanti. Gossip

is soon sprinkled on this spiritual union and a tragedy is created. In Madhava, a rich young man, a villain is given to the plot and Madhav is made to throw a stone with which the great musician should become deaf.

True to expectation, Shankar goes deaf and thus completes the curse of the family. After that Shankar must naturally set out on an endless tour to avoid his lady-love in a spirit of sacrifice. He does so and the lady-love follows suit with another tour, carrying his stage drama "Paigham" from town to town.

This drama is the funniest part of the whole story. It is supposed to show a unity in art, which the producers think the country needs very badly in these times. Atleast, as a Bengali, Sadhona Bose should have realised what people from her province need very badly in these times instead of the silly sentimental dope which she has given in the form of an inherent unity in the different schools of dancing in India. People must have strong legs to dance, and strong legs are not built on an empty stomach. To the starving millions of India Sadhona Bose and Surendra Desai are going to tell that there is a unity of purpose and spirit in the different dances of India, and having delivered this message, the nation should not be worried about anything more.

It is a shame that educated people like these should be wasting their

PAIGHAM

Producers: Amar Pictures
Language: Hindustani
Story: Manmotha Ray
Scenario: S. C. Desai and A. P. Kapoor
Dialogues: Pt. A. Nagar
Songs: Pt. Indra, Safdar and Balam
Cinematography: Ambre and Varma
Audiography: Shah and Chandrasekhar
Music: Jnan Dutt
Cast: Sadhona Bose, S. Surendra, Anant Prasad, Anil Kumar, etc.
Released At: Lamington, Bombay
Date of Release: 23rd June '44
Director: SURENDRA DESAI

time and energy, not to mention somebody else's money, on such silly sentimental sobstuff which does good to no one. Most of these dancing people are moonstruck, and Sadhona does not seem to be exception. These people are trying to revive something that is useless to the man in the street, and it has become fashionable in these times to talk of art and its different alluring forms. Incidentally, they fail to give even a little entertainment.

Shankar and Jayanti complete their tours and it is now time that they should meet. So, after a little tragic interlude, Shankar's ear phones are repaired and he recaptures his singing soul and, incidentally, his heroine. But not before Sadhona has vindicated her dancing legs by



In "Sunto Sunata Hoon", we guess we have to listen to a number of songs from K. C. Dey.

twisting them into different shapes under the name of ancient art.

The whole affair is utterly boring. Everything is bad about the picture. Not one artiste has shown even a trace of a good performance. They move around like moonstruck persons in a world of so much fog and mystery, each one of them 3,000 feet



Professor Wamanrao Sadolikar whose sweet musical voice entertained Mahatma Gandhi, when he was at Juhu. The Professor is a musician of country-wide fame.

above the sea-level. The director seems to be utterly in the clouds. Goodness knows what must have become of the producer!

We strongly recommend avoiding a picture like "Paigham." At best, and even with all your sympathies for Sadhona, "Paigham" remains a severe headache.



A Blue Print for Peace (And War)

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NEW HUNS PICTURES LTD. (Bombay)

Just at present the single object of the greatest curiosity all over India, amongst the trade people as well as the film fans, is that motion picture known by the name of "Draupadi." If the mail which Sushila Rani and Baburao Patel receive almost every day, either complimenting or raising grave doubts, is any indication of the interest which the country is taking in this picture, "Draupadi" ought to receive perhaps the warmest reception that has ever been accorded to any motion picture in this country.

Curiosity has compelled different provincial distributors to manoeuvre and demand trials of the rushes from time to time and it seems to be the unanimous opinion of all that "Draupadi" is really the greatest motion picture ever produced in the country. It does sound a bit of a tall claim at this time but when the producers themselves challenge this opinion, the provincial distributors assert it with greater vengeance.

The final sequences of this picture are now being shot in the Laxmi Studios at Andheri, where a spectacular set has been put up for the dance sequence of "Draupadi." Draupadi's dance is going to be a revelation to many critics who question even the possibility of a dance by that great heroine of history. The dance is, however, there in the picture and can be seen with utter entertainment when it is released on the screen.

Sushila Rani is easily the most hard-worked film star in the country today, seeing that she has not only to attend to her role as an artiste but also to look to the musical side of the picture, prepare the costumes as also advise on the settings and architecture of the story. Just at present she is giving finishing touches to her dance number and in her spare time is attending to the background music in the story. People who work on the sets with Baburao Patel often wonder whether he could have got along so smoothly and done so many things, all at the same time, without the active co-operation and help of Sushila Rani. Sushila Rani is not a film star in the sense that

we usually understand. She is almost a whole-time producer who has devoted every minute and her mind to almost every aspect of motion picture production with the result that few people can tell her anything new in this field.

"Draupadi" has been a veritable treasure house of experience and knowledge. This motion picture is likely to come on the screen sometime in the month of September, probably at two picture houses simultaneously in Bombay.

The rights for Ahmedabad town have been sold for the record sum of Rs. 75,000, and thus a new record has been set up in the prices secured by motion pictures in this country.

SHALIMAR PICTURES (Poona)

After a long time, news has come from Producer W. Z. Ahmed that he has sold his next three productions including "Mun-ki-jeet" to Bharat Pictures of Bombay. A huge amount is mentioned as the price, but we refrain from giving the figure in the absence of confirmation from both the sides. Whatever that be,

this transaction is going to put Producer Ahmed on a very sound footing and Shalimar Pictures are now expected to give us some good productions in the future.

"Mun-ki-jeet" is reported to have become a good box-office affair in which Neena has excelled herself and radiates an almost new personality.

NEW MAHARASHTRA PICTURES (Bombay)

Under the able direction of C. S. Bose 'Devdasi,' their first picture, featuring Prithviraj, Monica Desai and K. C. Dey, has been nearly completed. This picture is produced by Mr. Phani Mazumdar and its music is given by K. C. Dey himself.

These producers have an ambitious programme during the year and they are bound to make a mark very shortly in the motion picture field.

BOMBAY TALKIES LTD. (Bombay)

By the time this is in print "Char Ankhen," the social story of this studio, which has been running at



Pleading and praying, Sushila Rani, in the title role of "Draupadi" offers the incense of tears at the altar of man to save herself from their fiendish desires.



Chandramohan and Amirbai come together in "Ramayani," a social story of Purnima Productions.

the Imperial Talkies, will have completed its run in the city.

At the studios, the final finishing touches are being given to "Jwar Bhata," a social story which Amiya Chakrabarty is producing.

RAMNIK PRODUCTIONS (Bombay)

Featuring Shobhana Samarth, Baby Shakuntala and Anant Marathe, and directed by Raja Nene, these producers will be putting up on the screen "Taramati," a costume story of olden times. The picture is reported to have become an excellent motion picture drama and we can believe the news seeing that Raja Nene has done it.

Another picture under production is called "Village Girl." It is directed by K. Amarnath and it features Durga Khote, Nazir and others.

MAZHAR ART PRODUCTIONS (Bombay)

Producer-director Mazhar Khan is reported to be well on way with the shooting of his second picture "Dharma." The picture stars Mazhar Khan himself and it presents an ideological theme in which we find the conflict between the old and the new.

PRADEEP PICTURES (Bombay)

Producer Mrs. Kamlabai Manglorekar reports to us that she has already finished a couple of interior sets of her new picture 'Panna Dai' under the direction of Ram Daryani.

Featuring Durga Khote, Chandramohan and Meenakshi, the picture is expected to do very well at the box-offices, seeing that the story of Panna,

smasher like his previous costume hits. As no amount of expense and energy is spared in the production of the picture, it is likely that Dalsukh's expectations will be fulfilled.

Another Pancholi picture under the banner of the Pradhan Pictures is a social affair called "Dassi". This picture will be shortly seen in the town and arrangements are being made for its release through the Famous Pictures, Ltd.

THE SCREENS (Bombay)

Director Babubhai Jani, under the banner of the Jayant Productions, is reported to have completed 'Insan,' a social story featuring Shobhana Samarth, Kishore Sahu and Pahari Sanyal. They say that the music of this picture is really very good and it is expected to support the picture considerably.

The new subject which will be taken in hand is a costume story called "Urvashi" which is being written by Pandit Shivkumar.

JANAK PICTURES (Bombay)

Producer Chhotubhai Desai is once again on his feet and active. Owing to the vagaries in the licensing methods of the Government, this producer had to sit on his oars for over six months and he could not do anything having launched himself already in the production work. But Chhotubhai, resourceful as he is, did not waste his time and has prepared almost a perfect shooting script during all these months of "Nal Damayanti," a costume picture which is expected to go to the sets very shortly.



Seems to be a tense moment for Leela Desai in "The Love I Love", a picture of Shree Films.



Suvarnalata and Karan Dewan are seen romancing in "Rattan", a Vinod picture.

STAR PRODUCTIONS (Bombay)

Producer Ratan Bai Begg has censored her social picture called "Dasi". Just at present she is having a little quarrel with the Pancholi over the name of her picture, and we hope that things are settled amicably and as soon as possible. We do not know where "Dasi" is likely to be released, but the untiring Ratan Bai is already busy with her next picture which she has called by the name of "Dharma," and thus she again clashes with another producer. We hope that this conflict will also be settled amicably.

BHARAT PICTURES (Bombay)

This office of distributors is reported to have secured three productions of Shalimar Pictures as also "Shararat," a social story produced by Hindustan Chitra. "Shararat," which had some difficulties in censoring has ultimately been passed by the Censors and is now ready for release. We expect to see this picture in town very shortly.

POORNIMA PRODUCTIONS (Bombay)

It is very difficult to find out how many pictures exactly Director Sarvottam Badami is handling these days. But one of the several at which he is busy is called "Ramayani" which is being produced by Poornima Productions. This is a social story which deals with a woman's plight in an orthodox family and as it features P. Hari Sanyal, Nargis, Chandramohan and Kanhyalal, it ought to be a very attractive entertainment.

RANJIT MOVIE TONE (Bombay)

"Bansari" is running out of Royal Opera House very shortly and "Pagli Duniya" will take its place. This picture is reported to have brought good reports from Calcutta and other places and the producers expect a warm reception for the picture also in Bombay.

Very recently "Shahenshah Babar" was censored.

At the studios, there are several

pictures under production, the principal one being "Mumtaz."

PARADISE PICTURES (Bombay)

Under the able captaincy of Mr. Maganlal Desai a number of useful pictures has been collected by this distributing office for distribution in the Bombay circuit. The outstanding ones are: "Vijay Lakshmi," "Angoori" and "Kiran." "Kiran" is a social story featuring Ashok Kumar and Leela Chitnis, and directed by Mr. Jagirdar.

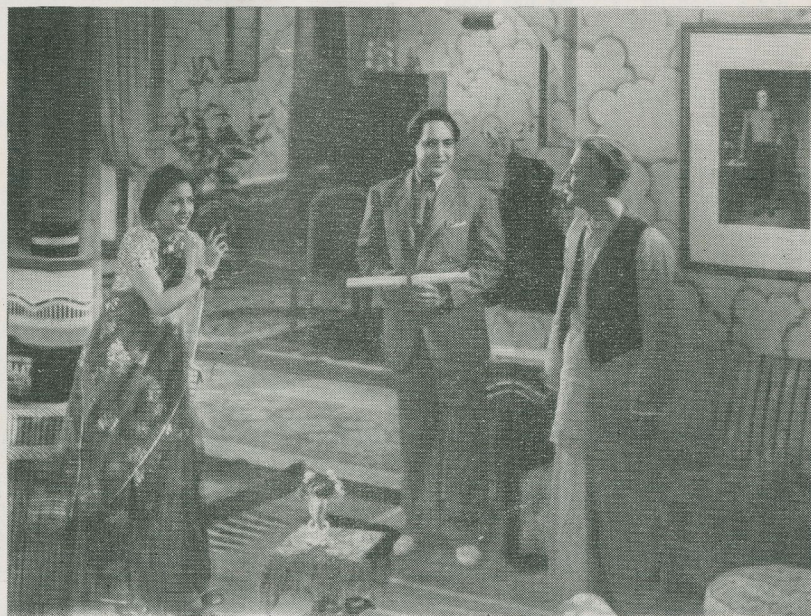
AURORA PRODUCTIONS (Bombay)

After a long time "Suno Sunata Hoon," the maiden production of this company has been completed by Director Rajkumar. The picture features Vanmala and Ullhas and presents an unusually sensational dance by Vanmala.

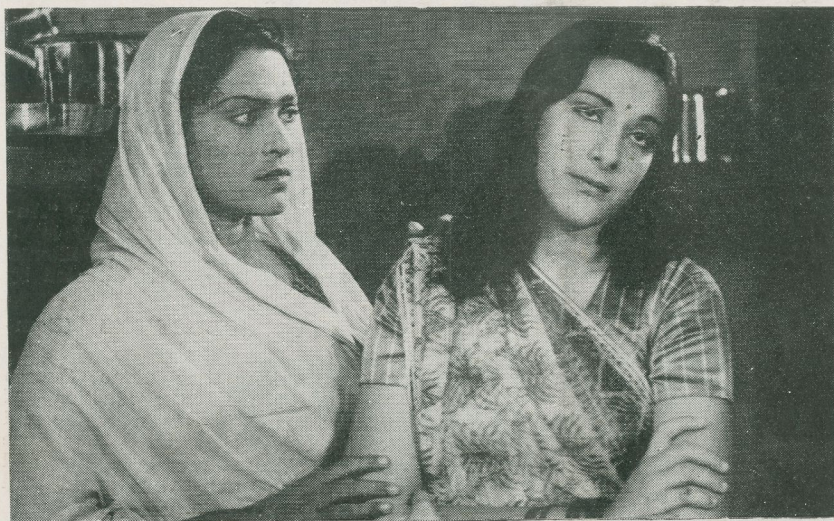
Producer Daniells is reported to have made all his final distribution arrangements with influential distributors all over the country.

SUNRISE PICTURES (Bombay)

It is difficult to beat Producer V. M. Vyas in speed. He produces pictures one after another and competes successfully with Sardar Chandulal Shah of Ranjit's, who also produces a number of motion pictures every year. The recent production of Mr. Vyas is "Ma Bap" featuring Veena and Nazir. A new picture has already gone under production and it is called "Malti Madhav." Still another one that is planned for production is called "Sweet Home," which depicts the glory of the spirit of the Indian



Seems to be rather a ticklish situation from "Bari Baat," a Mazhar Art Picture.



In "Ramayani", a social story of Purnima Productions, Nargis comes to the screen once again.

home. We hope that if no one sees this picture, atleast Producer V. M. Vyas may see it as many times as possible so that before others he may learn the lesson of going home in time and enjoying its comforts even though he is a motion picture producer.

FAMOUS FILMS (Bombay)

Producer K. Abdulla is all attention in the production of "Phool" which he calls a challenge picture of the year 1944. Whether this little flower of Abdulla's brain will constitute a challenge to the others or not, we still wish this young enthusiast every success.

Quite a good lot of work has been done on this picture and this story of Muslim social life is expected to be a sensational hit.

UNION FILM DISTRIBUTORS (Bombay)

Messrs. Moosa Sheriff and Co., the local silk merchants, have started a film distribution business now and have begun their work by purchasing outright "Adab Arz", a social story produced by Amar Pictures. The picture features Nalini Jaywant and Karan Dewan, and is expected to be released in town very shortly.

JAYANT DESAI PRODUCTIONS (Bombay)

"Manorama" is having a sensationally good run at the New West End in Bombay. The picture has become so popular that inspite of a booking for a fixed number of weeks, it had to be prolonged by the exhibitor. At the studios Jayant Desai is producing "Lalkar" featuring Ramola and Ishwarlal. Quite a lot of work of this production has already been completed and the picture is expected to be ready sometime in the month of September.

NENSEY FILM DISTRIBUTORS (Bombay)

This time a furniture man has entered the Indian film industry as a distributor and he has made a beginning by purchasing "Bhai," a social story produced by Caravan Pictures of Lahore. This picture features Manorama and its music is given by Gulam Haider.

Another department in which the proprietors of this concern have interested themselves is that of supplying costumes and other articles to the film producers. We are told that



Motilal goes close to Suvarnalata in "Ronaq", a social story of Soubhagya Pictures.

they have been able to collect various and useful equipment in this regard and producers would be well advised to get in touch with the Nensey's for their costume requirements.

UNITED FILM DISTRIBUTORS (Bombay)

These people have been successful in releasing "Paigham," a social story of Amar Pictures at the Lamington Talkies in Bombay. The picture is still running at the said cinema. Another social picture which they have secured for distribution is called "Ashirwad", a social story produced by Kirti Pictures, and which features Lalita Pawar.

N. R. DESAI PRODUCTIONS (Bombay)

Under the capable direction of Chowdhary, that social picture with that queer name "Gaali" is fast nearing completion. The picture features Nirmala, Manju and Yakub.

AMAR PICTURES (Bombay)

Having sold out the distribution rights of "Adab Arz", these producers have taken in hand a new costume story called "Ratnavali" and, in addition, they have secured the services of Ratnamala to play the lead in this picture.

LAXMI PRODUCTIONS (Andheri)

Producer-director Chimanlal Trivedi is reported to have completed his propaganda story called "Devi," featuring Lila Desai, Surendra and Jagdish.

At the studios, Director Nandlal is also shooting the indoors of "Amarapali," a costume play of Buddha period.

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